

MUSICAL AMERICA

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Operatic Stars Return to Philadelphia

Manhattan and Local Companies
Greeted. Chicago Director
Is Guest

By H. T. CRAVEN

PHILADELPHIA, Jan. 25.—Feodor Chaliapin gave his familiar and highly distinctive portrait of Mephistopheles in the Metropolitan's production of "Faust" on Tuesday evening in the Academy of Music. Giacomo Lauri-Volpi, singing at as it were under forced draught, gave a vocally vital performance of the title role. Frances Alda's *Marguerite* changes little. There was a good Valentin in Giuseppe Denise and the *Siebel* was Ellen Dalossy. The opera, according to the Metropolitan's custom, was much cut and Louis Hasselmans, at the conductor's desk, added a novelty in the way of abridgement by omitting the overture!

Amato As "Iago"

Pasquale Amato made one of his rare operatic appearances in "Otello," submitted by the Philadelphia Grand Opera Company in the Academy of Music on Thursday night. His *Iago* was dramatically so convincing, so ideally and subtly in accord with the Shakespearean concept of the character, that a large and interested audience was inclined to be lenient to certain vocal inadequacies. Mr. Amato's high notes are now a matter of memory. But there is still some resonance and volume in his lower register, and there is so much declamation in the part of *Iago* that the performance as a whole proved a feature of strength to the bill.

John Dwight Sample, from the Chicago troupe was a vociferous *Otello*, and Claire Alcee more than merely acceptably filled the requirements as *Desdemona*. The distribution of other rôles was: *Cassio*, Rodolfi Poli; *Roderigo*, Alessandro Angelucci; *Lodovico*, Ivan Steschenko; *Montano*, Daniel Matthews; *Emilia*, Mignon Sutorius. Fulgenzio Guerrieri gave a beautiful reading of the imposing score.

Stock Leads Philadelphians

Frederick Stock, guest conductor of the Philadelphia Orchestra for the concerts of Friday afternoon and Saturday evening in the Academy of Music, submitted a program rich in musical interest and arranged as follows:

Brandenburg Concert No. 3 in G Major for Strings.....Bach
Symphony No. 4.....Brahms
"Iberia".....Debussy
Finale from "Götterdämmerung".....Wagner

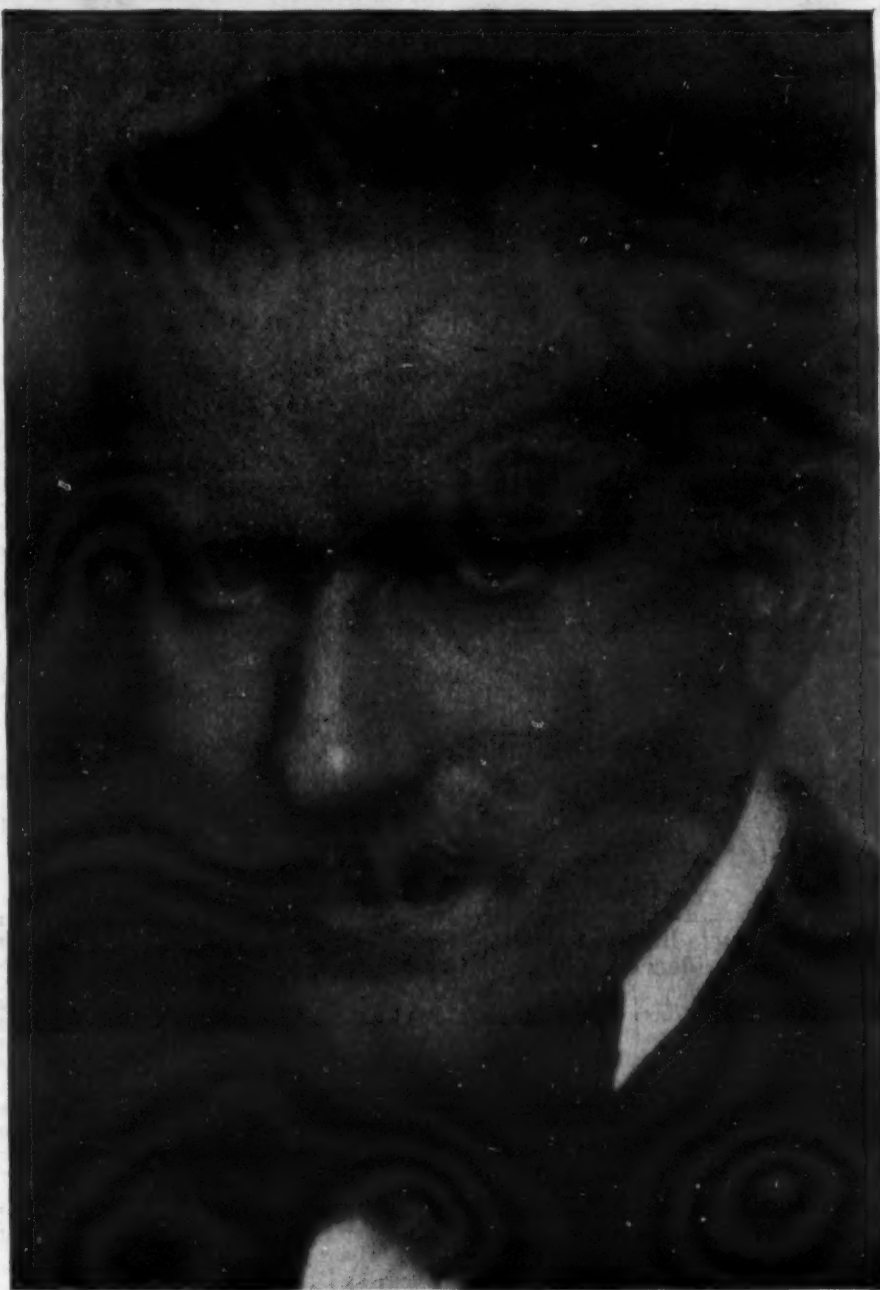
Except in the "Iberia," which had a rather objective reading, Mr. Stock markedly accented poetic values in this concert. He seemed, notably in the Brahms, especially intent on emphasizing the elements of song in his offerings. A lovely lucidity was also a feature of the handling of the symphony. A few liberties were taken with rhythms of the wondrous final movement.

The Bach selection, however, represented the Chicago conductor at his best. Mr. Stock interpolated between the two allegros an exquisite slow movement arranged by him from the close of the first part of the "St. Matthew Passion," the chorale, "O Mensch bewein dein Sünde Gross." A stately rendition of the "Götterdämmerung" finale exhibited the director as one of the finest of Wagnerian interpreters. Mr. Stock used no dais and there was much of a seasoned "gemuthlichkeit" in his unaffected and companionable bearing and methods.

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No. 15



ARTURO TOSCANINI

Photo by Laviosa

Who Has Arrived in America to Conduct the New York Philharmonic Orchestra in Forty Concerts Scheduled for Manhattan and Other Cities.

Pabst Theatre in Milwaukee Closed Because Supports Become Insecure

MILWAUKEE, Jan. 25.—This city's concert giving activities were suddenly thrown into a state of semi-demoralization when the Pabst Theater, the scene of most concerts, was summarily closed without previous notice.

The Pabst Theater rests on wooden piling. The piles must stand in water or they will rot, according to engineers. Now it seems that the water line under Milwaukee buildings is receding. The moisture slips down farther; the piles stand unprotected in the air, and begin to decay after a time.

The Woolworth Company purchased a building on Wisconsin Avenue, the main street of the city, and found such crumbling foundations. The building was trussed up and new foundations laid.

The Pabst Theater is now subject to such a danger. It has been closed possibly for

several months, depending on how long it takes to rectify this danger.

As a result of this indefinite closing, Margaret Rice has cancelled her contract for the appearance at this time of Guy Maier, Lee Pattison and Ernest Hutcheson, scheduled for a piano program.

However, Milwaukee managers are scurrying about for other theaters or halls in which to place their attractions. The Chicago Symphony Orchestra series will have to be moved to another theater, and negotiations are under way. It is barely possible that the Pabst Theater management will make a lease for another house and thus permit the concerts booked to go on as originally planned.

Among the artists to be inconvenienced to some extent are Sergei Rachmaninoff, and Fritz Kreisler. The Auditorium houses a number of attractions, and these can be carried on as usual.

C. O. SKINROOD.

Guest Conductors Seen As Livening Spirits

How Orchestral Leaders Bring
Fresh Zest to Manhattan
Concert Halls

By IRVING WEIL

OUR orchestras, not only in New York, but in Philadelphia and Boston as well, have gone on the loose this winter over guest conductors. Accordingly, the ladies and gentlemen of the Old Subscriber Society and the Pro Bono Musico League are terribly excited about it and they have inevitably done what they always do when they get excited about anything—written to the newspapers.

That of course will infallibly stop this orchestral debauchery. However, even if it doesn't (and newspapers, mind you, are not what they once were in such matters) it gives dear Old Subscriber and Pro Bono a chance to do a little critical newspaper work themselves.

Nettled Outbursts

These nettled outbursts, which somehow cool themselves off remarkably as "filler" in that newspaper ice chest known as the bottom of a column, wouldn't be of enough moment to talk about if it weren't that they have been supplemented by a good deal of less anonymous indignation. There has, indeed, been rather a to-do about this guest conductor business and a lot of people see our orchestras headed straight for something-or-other that is fallen into and can't be climbed out of if the practice goes on much longer.

The pother seems to us to be about as groundless and as silly as you would expect pother to be. We ourselves are for guest conductors lock, stock and barrel and root, stem and branch and hoof, hide and hair and any other trio indicating the idea of completeness that the reader wants to mix up with the foregoing. We are for them for practically innumerable reasons, but the chief of them all is that the practice of permanent conductorships once gave us twelve undeviating years of Josef Stransky, God rest his bâton!

We should be heartily willing to listen to a new guest conductor a week for every week of the season and the worst that ever flung the monkey-wrench of a pestiferous personality into the machinery of a good orchestra, rather than go back to some of the mossbackism of other days.

But guest conductors, so far as our own experience goes, are not merely a relative blessing with which to supplant the Stranskys, who in some curious and almost incomprehensible fashion get their chance to ride an orchestra like an old man of the sea. Guest conductors this season have been a positive good, something really to be rather jubilant about.

Furnish High Relief

The infectiously ebullient Sir Thomas Beecham of London and, following hard after him, Bernardino Molinari, from Rome were, as an instance, high relief (and high time for it, too) from the estimable but immutably limited Willem Mengelberg in the direction of the Philharmonic Orchestra. We are not quite sure whether Fritz Busch, of Dresden, was a guest conductor or a three-months permanency in the season of the New York Symphony Orchestra (perhaps he was simply permanent as long as he lasted) but in any case, there was more high—and mighty—relief when Ossip Gabrilowitsch, of Detroit, succeeded him as an out-and-out guest conductor last Sunday and the previous Thursday.

One of the things that the old ladies in trousers—male and female—have against such visitors is a conviction that they befuddle an orchestra and so reduce the standard of its performance, spoil its tone. The old ladies don't seem to remember—or perhaps they don't yet know—that the Philhar-

(Continued on page 7)



Photo International Newsreel
Mr. and Mrs. Henry Haven Windsor. Mrs. Windsor, who accepted the title last week, still continues to sing in "Golden Dawn" as Louise Hunter.

Negro Musicians Accorded Awards

Composers and Concert Artists Receive Honors in Harmon Bestowals

Five of the most eminent Negro musicians in America were honored in the recent Harmon awards for distinction in the field of music, both as composers and concert artists. The first two awards of \$400 each and gold medals were given to Clarence Cameron White, director of music at the West Virginia Collegiate Institute, and to R. Nathaniel Dett, head of the music department of Hampton Institute.

Mr. White, noted for his ability as a violinist and composer, has had his compositions on the programs of such artists as Fritz Kreisler and Albert Spalding. He conducted the Goldman Band last season in a performance of his own "Banana Sketches," being the first Negro to lead this organization. He was educated at Oberlin College, and studied in London with Cole-ridge-Taylor. Many of his compositions are based on Negro folk songs. He has recently edited a book of Negro spirituals.

The award to Mr. Dett was presented for his achievement in composition. He is the author of one of the most authoritative books on Negro music, "Religious Folk Songs of the Negro as Sung at Hampton Institute," and received a doctor's degree in music at Oberlin College and also at Howard University in Washington.

The two second awards of \$100 each and bronze medals went to Edward H. Margetson, pianist and composer, and William G. Still, both of New York. The former has attained prominence as a composer, and is a graduate of Columbia University. The latter has composed both instrumental and vocal music, his best known work, "From the Black Belt," having been presented by the Little Symphony Orchestra last March. He was educated at Oberlin College.

J. Harold Brown of Indianapolis, won honorable mention. The awards will be presented to the winners in their respective cities on Lincoln's Birthday. Judges were Preston Ware, composer and musical editor of Philadelphia; Clarence Dickinson, professor at Union Theological Seminary; R. Augustus Lawson, pianist of Hartford, Conn.; Helen Hagan, pianist of Morristown, N. J.; and Rafael Saumell, pianist of New York.

CLEVELAND G. ALLEN.

Beecham Conducts Boston Forces in Providence

PROVIDENCE, R. I., Jan. 25.—An epoch in the musical history of Rhode Island was recorded in the E. F. Albee Theater on Jan. 17, when Sir Thomas Beecham led the Boston Symphony Orchestra in the third of its concerts in this city. The capacity audience, numbering upwards of 200, was of a distinguished character and gave Sir Thomas an ovation. His program was made up of music by Handel, Delius, Mozart, Paisiello, Berlioz, Méhul, Grétry and Wagner.

N. B. P.

First Shakespearean Salon

The International Shakespeare Association, whose aim is the building of a civic theatre in New York as a shrine to William Shakespeare in America, held the fifth of its regular Sunday evening salons in the Colonial room of the Park Central Hotel on Jan. 14. Participants of the evening were Luigi Costantino, pianist; Esther Singleton, author and lecturer of Baltimore, Gina Pinnera, soprano, and Robert Vivian, actor. Virginia Hart Galwey, Shakespeare's next of kin in America, being the lineal descendant of Shakespeare's only sister, Joan, was the guest of honor. Mrs. Willett Edward Dentinger is in charge of the salons.

Chemt Heard in Wichita

WICHITA, KAN., Jan. 25.—A favorable impression was made by Renee Chemt when she gave a violin recital in the First Methodist Episcopal Church under the auspices of the Saturday Afternoon Musical Club. This concert was the third of a series of four managed by the club. The artist played works by Handel, Mozart, Chaussou, and Sinigaglia. Joseph Brinkman, the accompanist, contributed three solos.

T. L. K.

Sings Buddhist Chant

PORTLAND, ME., Jan. 25.—Ethelynde Smith, soprano, appeared at a private concert here, her home city, recently. This was Miss Smith's first appearance in this city in several years. A novelty on her program was an old Buddhist chant, sung in Chinese to the accompaniment of a gong.

A. T. K.

Baltimore Hears New Choir Music

Paderewski Heads Calendar With Only Local Appearance This Season

BALTIMORE, Jan. 25.—The Baltimore Music Club Chorus, Franz C. Bornschein, conductor, presented an American choral program in the Emerson Hotel on Jan. 14, with Elna Proffen as soprano soloist. Walter Kramer's "Pleading" was sung with tasteful expression, and his "Rococo Romance" served to display the dramatic power of the chorus. The leader's compositions, "The Tryst" and "The Birth of Pierrot" were given their initial local hearing and were received with acclaim. Edna T. Kearns was at the piano. The program was repeated on Sunday afternoon, Jan. 15, under the auspices of the Baltimore Museum of Art.

Paderewski made his only local appearance this season in the Lyric, on Jan. 18. No description of this program is necessary; suffice it to say that the artist held attention for nearly three hours, giving many additional numbers to the specified program.

Instructing Children

The third concert for children was given Saturday morning, Jan. 21, by the Baltimore Symphony Orchestra, Gustave Strube, conductor. Frederick R. Huber has decided to make these musical mornings of educational value to the large group of school children for whom they are given. Broughton Tall has supplied special descriptive notes. Mr. Strube made orchestra arrangements of some MacDowell and Schubert pieces to meet the need of the occasion.

Pasquale Tallarico, pianist, member of the teaching staff of the Peabody Conservatory of Music, was the artist giving the tenth Peabody recital before a large audience. The reading given a Beethoven sonata and a composition by César Franck disclosed a thorough appreciation of standard models. Poetic taste was displayed in Chopin numbers; and in modern works by Otto Ortmann, the player's original Danse Triste and Ravel's "The Play of the Water" there was abundant temperament and individuality of expression.

Peabody Recitals

The eleventh Peabody recital was given Jan. 20 by Yelly D'Aranyi, violinist, with Ethel Hobday as her accompanist. Mme. D'Aranyi made a deep impression on this, her first local, appearance. Her personality and temperament swayed the audience, and new interest was found in Tartini Bach and Bruch compositions.

The first of the series of recitals by teachers of the preparatory department of the Peabody Conservatory of Music was given Jan. 19 by Loretta Lee, soprano, and Caroline Lerch, pianist. Miss Lee presented operatic arias and groups of songs, accompanied by Virginia Castelle. Miss Lerch played two numbers by John Ireland and classical compositions.

Kansas Orchestra Completes Tour

LAWRENCE, KAN., Jan. 25.—The University of Kansas Symphony Orchestra, Karl Kuersteiner, conductor, appeared in its twenty-fifth annual mid-winter concert at the K. U. Auditorium on Jan. 12, with Alice Moncrieff, contralto, as soloist. The orchestra recently returned from a statewide concert tour, which attained unusual success. The main numbers on the program were Dvorak's "Carnival" Overture and Beethoven's C Major Symphony. Other numbers were by Bizet, Sibelius, Schubert, Cesar Cui, and Liszt. Vesper organ recitals by Laurel Everette Anderson of the faculty were given on Jan. 8 and 15. A midwinter recital by students from the studios of Charles S. Skilton, Carl A. Preyer, Howard C. Taylor, William B. Downing, Waldemar Geltch, Eugene Christy and Alice Moncrieff was given on Jan. 16.

F. A. C.

Congress Hears Bill to Refund Carillon Duty

WASHINGTON, Jan. 25.—Representative Celler of New York has introduced a bill in the House providing for the refunding of duty paid on imported carillon bells by the Church of Good Counsel, Brooklyn, N. Y. It is claimed the carillon was bought in England only for the reason that it could not be produced in this country.

A. T. M.



Photo Bain News Service
William Mengelberg and Clarence H. Mackay at the Reception Tendered the Former on the Occasion When He Was Appointed an Honorary Doctor of Music by Columbia University.

Wagner Program Played in Omaha

Richard Crooks Is Soloist With Symphony Orchestra Under Sandor Harmati

OMAHA, NEB., Jan. 25.—The all-Wagner concert given by the Omaha Symphony Orchestra in the City Auditorium on Jan. 12 drew the largest audience of the season. Sandor Harmati conducted, and Richard Crooks was the tenor soloist. The program contained the overtures to "The Flying Dutchman" and "Die Meistersinger," the Prelude to and Liebestod from "Tristan und Isolde," Siegfried's Death and the Funeral March from "Götterdämmerung." Mr. Crooks sang the Prize Song and Lohengrin's Narrative.

In every respect this concert was noteworthy. Mr. Harmati obtained thrilling effects, and shared the applause with his able musicians. Mr. Crooks sang in masterful fashion and received so much applause after the Prize Song that he repeated this number.

Children's Concert

The third of the children's symphony concerts was given on Friday morning, Jan. 13, in the Auditorium to a capacity audience.

Dorothy Lustgarten, violinist, who won the state high school contest at Lincoln last spring, was the soloist. She played the Ballade and Polonaise of Vieuxtemps, accompanied by the orchestra. Her poise and beauty of tone were remarkable for one but fifteen years of age.

Mr. Harmati interspersed comments, and had the various motifs from the symphonic numbers played separately to make the children better acquainted with the music in hand. The children received a hearty hand clap from Mr. Harmati for their creditable singing of the Irish Tune from County Derry.

Orchestral numbers were the Overture to "The Flying Dutchman," the Rakoczy March, the Dance of the Apprentices from "Die Meistersinger." The last number was enhanced by a masque under the direction of Marguerite Beckman.

Louise Shaddock Zabriskie gave her thirty-second organ recital in the First Presbyterian Church on Jan. 15. She was assisted by J. D. Higgins, tenor, and the Zabriskie String Quartet—Louise Shaddock Zabriskie, Louise Schnauber, Flora Shukert Summers and Betty Zabriskie.

Club Holds Meeting

A meeting of the Fortnightly Musical Club was held in the home of Mrs. J. A. C. Kennedy recently. Mrs. Verne Miller was the program leader. Those taking part were Mrs. Fred Hill, Margaret Graham Ames, Mrs. A. D. Dunn, Edith Louise Wagoner, Mrs. Karl Werndorff, Mrs. Howard Kennedy, and Mrs. Ernest Reese.

MARGARET G. AMES.

Echaniz Plays in Cuba

HAVANA, CUBA, Jan. 20.—José Echaniz gave a piano recital in the National Theatre on Jan. 7, before a very large audience. His program contained music by Brahms, Chopin, Debussy, Rachmaninoff, Scriabin, de Falla and Ibert.

N. B.

St. Louis Forces Led by Steindel

Edith Piper Is Soloist at Sunday
Concert Symphony Orchestra
Presents

ST. LOUIS, Jan. 25.—Two St. Louisans were honored on Sunday afternoon at the eighth regular Sunday concert of the Symphony Orchestra. Max Steindel for many years solo cellist of the orchestra, and member of the Steindel family of cellists, was the guest conductor; and Edith Piper, soprano, who has been sponsored by the Juilliard Foundation, was the soloist.

Mr. Steindel chose a program of popular taste and considerable variety, which he conducted with fine precision, excellent rhythm and a thorough knowledge of his scores. The orchestra was quick to respond to his desire for fine tonal effects, and he knew well just what he wanted. This was Mr. Steindel's debut with a major symphony organization, although he has conducted his own orchestra for a number of years. The program contained the Overture to "The Secret of Suzanne," "Le Rouet d'Omphale" of Saint-Saëns, excerpts from "L'Arlesienne" Suite by Bizet, the "Artists Life" Waltzes of Strauss, and the "Dance of the Hours" from "La Gioconda."

Miss Piper's voice has grown considerably in power and scope since her last appearance here. It has real dramatic quality, which had full sway in "Pace, pace" from "La Forza del Destino" and "Voi lo Sapete" from "Cavalleria Rusticana," both sung with orchestra.

Conductor and soloist received an ovation.

Students' Program

The third students concert conducted by Frederick Fischer, with verbal and stereopticon illustrations by Agnes Moore Fryberger, took place Thursday afternoon. Grieg's "March of the Dwarfs"; the Menuetto from Mozart's Symphony in G Minor, music from "Siegfried" by Wagner and the Anvil Chorus from "Il Trovatore," were the offerings.

Edith Piper, soprano, and Willard MacGregor, pianist, appeared in joint recital on the afternoon of Jan. 19 in the Women's Club before a large audience. The brilliant performance of each of these young American artists provoked intense enthusiasm. Miss Piper, a pupil of Marcella Sembrich, sang songs in English, French and Italian with equal facility. Mr. MacGregor, who now hails from Indianapolis, is a dexterous performer with a wealth of technique and a beautifully balanced tone. He played works by Brahms, Mendelssohn-Liszt, Debussy, Wagner, Balakireff, Niemann and Albeniz. Mrs. David Kriegshaber accompanied Miss Piper admirably.

Already 400 applications have been received for membership in the Municipal Opera Chorus for next summer. One hundred will be chosen. Alonzo Price is the new stage manager, and Leon Rosebrook the new musical director. Both are here taking charge of the work.

SUSAN L. COST.

Vocal Teachers Meet

Guild Holds Joint Conference With Expressionists

The Guild of Vocal Teachers, Inc., of which Anna E. Ziegler, is president, held a joint conference with the Society for the Study of Expression, Henrietta Prentiss, chairman, on Sunday afternoon Jan. 8 in Chickering Hall.

The program consisted of a number of original compositions for voice and piano by Rosalie Housman, ably interpreted by Grace Leslie, contralto, Walter Leary, baritone, and Edith Moxon Gray, pianist.

Papers on "Standards of Speech" by Henrietta Prentiss, and "Standards of Musical Tone" by Carina Mastinelli and Hilda Grace Gelling were read. Blanche Sylvana Blackman spoke on the physiological aspect of voice.

An informal discussion was conducted by Alfred Young. Points on which the large number of teachers present agreed were: Absence of obvious professionalism; intelligibility as an essential; fluency of speech; physiological ease as a great necessity for singers and actors; beauty of vocal quality; universality of pronunciation, and correct speech habits co-ordinate with tonal beauty and not apart from it.

A discussion by members of both organizations ended in an unanimous agreement that discipline was necessary for teacher and pupil to obtain the best results.

On Sunday evening, Feb. 5, an informal presentation of songs will be given by Mme. Charles Cahier.



Herbert Photos (Inc.)
Frank Damrosch, Walter Damrosch and Their Aunt, Marie von Heimberg, Who Attended the First Concert of the New York Symphony Orchestra, Fifty Years Ago, Discussing Plans for the Golden Jubilee Celebration of the Orchestra Which Occurs Feb. 10.

EVENTS ON THE COAST

SAN FRANCISCO, Jan. 24.—Béla Bartók was introduced to San Francisco by the local chapter of Pro Musica on Jan. 13, and a large assemblage greeted him in the Fairmont Hotel. Bartók appeared in a program of his own and Kodaly's works for the piano, and was introduced by Redfern Mason, past president of Pro Musica. The "regenerator of Hungarian music" read a paper on the subject, and demonstrated the various scales used in Hungarian peasant music. He played his Suite Op. 14, arrangement of Rumanian Christmas songs; a sonata and five short pieces. Kodaly's "Epitaphs" from Op. II. and his Allegro molto from Op. 3 offered interesting grounds for comparison and contrast. The audience was impressed.

Nearly 10,000 persons heard Georges Enesco and the San Francisco Symphony in the Civic Auditorium on Jan. 12, the occasion being the second of the series of municipally sponsored concerts. The concert was a triumph for Enesco, who played the Mozart Concerto No. 7, and Chausson Poème with orchestral accompaniment and responded to encores with the assistance of his pianist. The violinist impressed by his ability to make cadenzas musically expressive rather than mere vehicles for virtuosity.

The orchestra contributed Beethoven's Symphony No. 5, and the Prelude to "Tristan and Isolde," Alfred Hertz conducting—as usual.

For the Children

The children's symphony series opened auspiciously on Jan. 13, with 1000 youngsters of all sizes and descriptions attentively listening to Wheeler Beckett's explanations and the orchestra's demonstrations of various styles. Program works were Schubert's Marche Militaire, the second movement of the Haydn "Surprise" Symphony, Schubert's "The Bee," Rimsky-Korsakoff's "The Bumble Bee," the "Song of the Volga Boatman," and Saint-Saëns' "Dance Macabre."

The children learned to sing the themes from the Haydn work, to carry the melody against the running accompaniment of the violins, and sang the "Volga Boat Song" with evident delight. At the conclusion of this Russian folk song the orchestra applauded the singers—much to their enjoyment.

Mr. Beckett conducted with assurance. Numbers of children belonging to orchestral members' families were in the audience. Alice Metcalf manages this series for the executive committee, which is composed of Mrs. George Gunn, chairman; Mmes. William Babcock, Wheeler Beckett, Antoinette Burk, Leon Guggenheim, Gerda Wismer Haywood, Alice Metcalf, Albert Schwabacher, and Olga Meyer. A large list of founders sponsor these events—which are starting their second season.

MARJORY M. FISHER.

LOS ANGELES, Jan. 25.—Schubert's memory was honored in a program presented under the chairmanship of Margaret Goetz in the Three Arts Club on the afternoon of Jan. 15. Following a short account of the composer's life by Miss Goetz, two groups of songs were sung each by Ellen Beach Yaw, soprano, and Hal Davidson Crain, baritone. Miss Yaw was heard in "Was it Sylvia," "Hark, Hark the Lark" and "Der Hirt auf den Felsen," which is the only Schubert song

for a coloratura voice and in which Miss Yaw had the assistance of Miss Little, flautist. Miss Yaw's accompanist was Georgianna Lav. Mr. Crain's numbers were "The Linden Tree," "Frühlingstraube," "Am Meer," "Du bist die Ruh" and "Aufenthalt." Two piano numbers by Albert Beck were also well received.

Native Violinist Plays

In addition to two novelties, the popular concert of the Los Angeles Philharmonic on the afternoon of Jan. 15, had the added distinction of introducing a young native violinist of exceptional talent and promise. Lois zu Putlitz, seventeen years old, whose gifts were first recognized in an appearance at the Bowl several seasons ago, is a musician of high attainments and serious purpose. The value of her earlier training under Calmon Luboviski is attested by the brilliancy of her finished artistry, achieved under the guidance of Carl Flesch in Philadelphia.

Miss zu Putlitz showed her affiliation with the moderns by choosing Dohnanyi's Concerto in D Minor, Op. 27, a work that bristles with difficulties but one which does not afford the performer an opportunity for the most grateful hearing. Nevertheless, she achieved a distinct success. Her tone is full and warm, her bowing smooth and her intonation accurate. She has a keen sense of rhythm, knows the value of nuance, drew some surprisingly good harmonics in difficult phrases. The orchestra, under Georg Schneevogt, provided a good accompaniment.

Novelties Given

Beginning the program with Tchaikovsky's "Romeo and Juliet" Overture, Mr. Schneevogt offered the first novelty of the afternoon, which was none less than a Mozart serenade, "Eine kleine Nachstuck" for string orchestra. The five short movements revealed the excellences of the string sections, although there were passages which might have profited by more subtle treatment. Elegance is not always the watchword of Mr. Schneevogt, even in Mozart's elegaic music. The music of the Russians and of Sibelius seems nearer his heart, or at least appeared to be on this occasion, when Glazounoff's Valse de Concert, Op. 47, and Sibelius's "Finlandia" were both heard. These, Mr. Schneevogt conducts with a breadth and depth of understanding and sympathy that make them doubly effective. The Sibelius number, especially, was delivered with immense sweep and power.

The remaining novelty was "The Dance of the Seven Veils," from Strauss' "Salome." The concert, which marked the last appearance of Mr. Schneevogt for two weeks, was heard by a large audience that gave the conductor a clamorous send-off. Artur Rodzinski, assistant conductor of the Philharmonic Orchestra, is announced as the leader for the next symphonic pair of concerts, and has already arrived for rehearsals.

The auditions committee of Hollywood Bowl, headed by Mrs. J. Boyce-Smith, began its weekly sessions to hear the long list of applicants who desire to play or sing with the Bowl orchestra next summer. So far, the talent shows a higher grade of performance than last season, many artists of national and international reputation and experience having made application for trials. The committee, which is composed

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Concert to Honor Damrosch Spirit

New York Symphony Announces
Memorial Event in Marking
Golden Jubilee

With the return of the New York Symphony Orchestra from its present tour of the middle west, a public observance of the golden jubilee season of the orchestra will be held. It will take the form of a memorial concert in honor of the founder, Dr. Leopold Damrosch, in Carnegie Hall Feb. 10.

The concert will be in the nature of a public civic function. State and city officials and heads of institutions of learning and culture throughout the city have been invited to attend as guests of honor of the society.

A feature will be the return of Walter Damrosch, son of the founder, as guest conductor. He has selected a special commemorative program, including some of the compositions of Leopold Damrosch and part of the original program played by the New York Symphony Orchestra at its first concert in 1878. Dusolina Giannini will be the soloist.

Dr. Leopold Damrosch came to this country from Breslau in 1871 to direct the Arion Society, a male chorus. Two years later he developed this chorus into the Oratorio Society. Through his efforts in 1878, the New York Symphony Orchestra came into being. At least eight of the original members of the first audience are living in this city, and will be present at the memorial concert as guests of honor.

An Open Meeting on Piano Class

"ENGLAND has her eyes on America's ingenuity as shown in the group teaching of the piano in our public schools."

Such was the message brought from London to a Town Hall Club audience on Monday, by G. W. F. Reed of the Federation of Music Industries of Great Britain and Ireland.

This greeting was delivered at an open meeting called by the National Bureau for the Advancement of Music to hear from the newly created piano committee appointed by the Music Supervisor's National Conference.

Members of the committee present for the two day session were: G. E. Maddy, Osbourne McConathy, formerly of Northwestern University; Helen Curtis of the Bush Conservatory, Chicago; T. P. Giddings, director of music in the schools of Minneapolis; W. Otto Miessner of the Miessner Institute in Milwaukee, and the committee's secretary, C. M. Tremaine, director, National Bureau for the Advancement of Music. These educators started their formulation of the significant principles of group piano teaching such as are to be presented to the supervisors of the country at their biennial conference at Chicago in April, and later to the public schools of the nation.

Notable Attendants

Those present at the meeting included the following: Dr. Hollis Dann, professor of music education, New York University; Julia Broughton, music department, New York University; Hollister Noble, managing editor, MUSICAL AMERICA; Oscar G. Sonneck, vice-president, G. Schirmer, Inc.; Franklin Dunham, director, education department, the Aeolian Company; H. S. Wilder, New England Conservatory of Music, Boston; H. D. Sleeper, former head of the music department, Smith College; Kenneth S. Clark, assisting secretary, National Music Week Committee; Frank L. Patterson, associate editor, Musical Courier; David Scheetz Craig, editor, Music and Musicians, Seattle; Lee F. Hammer, department of recreation, Sage Foundation; Walter Howey, president, Fred S. Sly, general manager of MUSICAL AMERICA and the Music Trades; Helen Curtis, Bush Conservatory, Chicago; Delbert L. Loomis, secretary, National Association of Music Merchants; T. P. Giddings, supervisor of music public schools, Minneapolis, Minn.; Harold W. Friedman, teacher of piano, Brooklyn; B. B. Wilson, Music Trade Review; F. A. Steele, Music Trade Indicator; Miss Gertrude Borchard, assistant director, National Bureau for the Advancement of Music; Mark P. Campbell, president, Brambach Piano Company; Alfred L. Smith, manager, Music Industries Chamber of Commerce.

RECORDED MUSIC AT ITS BEST

Symphonic Albums Bring Finest Orchestras to the Home

By FRANCES Q. EATON

ONCE upon a time an American bride was given a distinctive and highly novel wedding present, a kerosene lamp. It was christened at the first party given in her new home, where it occupied a place of honor on the center table in the parlor. And many were the exclamations of delight which it evoked.

"It is wonderful," exclaimed an impressionable guest. "Why! we can see into the very corners of the room."

Not equally favorable were all the comments made when, in later years, the phonograph first began to creep into American households. Indeed, one staunch religionist refused to accept a phonograph as a gift on her ninetieth birthday.

"It has the devil in it" was her curt comment.

Yet the phonograph, as a musical instrument of immense possibilities, was not to be banished so easily; and today its possessor can penetrate "into the very corners" of the world's most precious musical literature where much that before was hidden from him, or at best seen but dimly, is now fully revealed.

Records in Sets

Most notable in the development which has been fostered by the largest and most important phonograph companies is the issuance of symphonic, ensemble and chamber music in "sets" of records, each set the complete recording of some musical masterpiece. Attractively housed in substantial and decorative albums, these records have been the means of introducing the finest music in the world to many people who would never otherwise have become familiar with it, save through the medium of the sporadic concert.

The recording of symphonic music in its entirety is a comparatively youthful project. All of the events and experiments of mechanical reproduction of music have been leading up to its perfection, however, since the first days of any attempt at putting classical music on the discs.

Two factors have made possible this great stride forward: the healthy growth of the interest in fine music, and the constant improvement of mechanical processes.

Today, with the greatest musical resources of the world at the command of the recorder, it no longer seems a miracle to the phonograph devotee that he is able to hear a Brahms or a Beethoven symphony from his easy chair. But this complacent acceptance of the benefits brought to his very fireside takes little account of the uphill struggle which was necessary before he could have his music in such form.

Originated in England

Apparently, the idea of recording complete symphonies originated in 1922 in England, where it received only average appreciation on the part of the public, recording being in its earlier stages. Then when the Columbia Phonograph Company re-organized in 1924, severing its previous British connections except for the interchange of record matrices, which still continues, the American Company decided to launch this doubtful project, the faith and vision of a few men spurring them on to the attempt.

Only a few American "sets" had been put on the market at this time, the General Phonograph Company which made O-Keh records, and which was later bought by Columbia, having issued three albums, but one of which was a complete work. "Masterworks" were coming occasionally from Europe, where the Lindstrom Company was making Odeon records, but to the average American music lover, these things were unknown.

In 1924, then, the Columbia inaugurated its Library of Masterworks, the first installment containing eight "books." These were the Beethoven symphonies No. 7 and 8, the Dvorak Symphony "From the New World," Mozart's Symphony No. 39, the Tchaikovsky "Pathétique" and three string quartets of Beethoven, Mozart and Haydn.

The time was propitious for such a step, for the record-buying public was beginning to deplore the paucity of music which could

be heard as a unit, instead of fragmentarily. The records had done well enough by opera, but symphony was a step-child. Since that day, almost four years ago, enormous progress has been made. The Victor Company drew on its reserves of musical artistry and produced splendid examples of this newest form of recording; the Brunswick Company recently entered the field with a "New Hall of Fame Symphony Series," containing six works, with more promised for each month.

Meanwhile, the Columbia has added to its library until seventy-one master-works are available. These comprise in addition to symphonies, several string quartets and trios, concertos, sonatas and orchestral suites. During the recent Beethoven Centennial, which this company sponsored, many beautiful examples of the master's music were recorded.

It is interesting to know which of these splendid recordings, whether because of a longer period of issuance or because of instant popularity, have found the highest favor in the eyes, or rather, ears, of the record-buying public.

According to the company's account, the monumental Choral Symphony of Beethoven, the Ninth, has been the most sought-out among all. Recorded as No. 39, which shows it to be of middle age only, this glorious work of joy and triumph has spoken its message through the discs to more lis-

teners than has any other of the Columbia Masterworks.

Schubert's Unfinished Symphony ranks next in popularity with Columbia patrons; while also outstanding in the public demand are the Beethoven "Eroica" and Fifth symphonies, César Franck's Symphony, Debussy's "Iberia," Berlioz' "Symphonie Fantastique," a group of Wagner orchestral records, the Chopin Sonata Op. 58, the Tchaikovsky "Pathétique," and the Dvorak Symphony No. 5, "From the New World."

Among the recordings of chamber music, the Beethoven Quartet in C Sharp Minor has been a "best seller." It bodes well for the musical future of America, as exemplified by its listeners to music, when such a term, expressive of the popular taste, can be applied to one of the most rarified forms of music in the absolute: the string quartet.

Many of the most distinguished musical groups and individuals of Europe and America have contributed to the magnitude of this library. Among the famous names are those of Felix Weingartner and the London Symphony; Sir Hamilton Harty and the Hallé Orchestra; Sir Thomas Beecham; the Paris Conservatory Orchestra with Philip Gaubert; Bruno Walter and the Royal Philharmonic of London; Willem Mengelberg with the Concertgebouw of Amsterdam; Gustav Holst, who has conducted his own suite "The Planets"; Sir

Georg Henschel; Sir Dan Godfrey; the London String Quartet and the Lerner String Quartet of Budapest; Walter Damrosch and the New York Symphony, which has played Ravel's charming suite, "Mother Goose;" and many others.

No less imposing and gratifying is the Victor list of musical masterpieces which have been recorded as units. Beethoven is there, represented by the "Eroica" and the Ninth symphonies, played by Albert Coates and the London Symphony; the Fifth, played by Sir Landon Ronald and the Royal Albert Hall Orchestra; the quartets Nos. 2 and 16, by the Flonzaley Quartet; the "Kreutzer" Sonata and the Violin Concerto in D Major. Chopin's twenty-four preludes have been recorded by Alfred Cortot; Franck's Symphony in D Minor has been played by the Philadelphia Orchestra, Leopold Stokowski, conductor.

This orchestra and its gifted leader have furnished many of the finest examples of Victor recording, among them the symphony which is conceded to be the high point of accomplishment in this company's catalog, the Brahms Symphony No. 1. An added cause for delight with this album is the one record on which Mr. Stokowski's own voice is heard, giving a short explanation of the symphony with an illustration of its themes on the piano. Other groups which

(Continued on page 31)

RECENT RECORDED MUSIC

By PETER HUGH REED

THE demand for recorded music has reached a peak of remarkable eminence. Catalogs of the various companies are rich in their selection of superior material. Today, there is music available on the discs to meet the taste of the most discriminative, the most captious, and the most erudite person.

Through diligent and scientific research the phonograph has reached a high standard in its repetition of musical sound, and the new electrical recording has achieved a realism which is very near perfection. In its actual and authentic reproduction of the world's greatest musical works, this new recording has attained an artistry which opens a new province in music.

In the past two months some very important contributions have been issued on

discs. A survey of this material disclaims the dissenter who repudiates America as a musical nation.

In conducting this department, the writer and the editors of MUSICAL AMERICA aim to meet a public demand for the recognition of music in a field which is steadily and consistently growing. Our aim is to make this more than "just" a department. By supplying reviews, foreign news about discs, compilations of composers, etc., interviews from time to time with recording artists, information relative to the growing movement of recorded music societies, and a personal service for each reader, we anticipate this department as a little magazine within itself.

What Is New

"Ma Mere l'Oye," Ravel; Walter Damrosch and the New York Symphony Orchestra. (Columbia).

"La Valse," Ravel; Albert Coates and

Symphony Orchestra. (Victor).

"Symphony in D Minor," Franck; Leopold Stokowski and the Philadelphia Orchestra. (Victor).

"New World" Symphony, Dvorak; Hamilton Harty and the Hallé Orchestra. (Columbia).

"Symphony in D Major," "The Clock," Haydn; Harty and the Hallé Orchestra. (Columbia).

"Ein Heldenleben," Strauss; Berlin State Opera Orchestra, conducted by the composer. (Brunswick).

"Intermezzo" . . . Interlude Act I, and Waltz Themes, Strauss, and "Der Rosenkavalier," Waltz Themes, State Opera Orchestra conducted by composer. (Brunswick).

"Sheherazade," Rimsky-Korsakoff; Stokowski and the Philadelphia Orchestra. (Victor).

Fifth Symphony, Beethoven; Willem Furtwängler and Berlin Philharmonic Orchestra. (Brunswick).

"Jupiter" Symphony, Mozart; Strauss and State Opera Orchestra. (Brunswick).

The visit of Maurice Ravel, the eminent French composer, is marked by the recorded issue of two of his most engaging compositions. The "Mother Goose" Suite has long been one of Walter Damrosch's favorite works in the concert hall. His reading for the discs is sapiently conceived. A certain deliberation in the tempo of "Hop O' My Thumb" suggests this little character dropping his bread crumbs as he is led into the woods, and the opulent brilliancy of the "Empress of the Pagodas" is impressive in this recording. In the "Conversations of Beauty and the Beast," the growls of the latter are most realistic, and the exquisite finale is deftly handled; although there is a regrettable excision in this part. The Columbia Company deserve especial praise for the splendid actuality of this recording. The Pierre excerpt on the latter half of the third disc is a diverting trifle.

Coates is superb in that titanic glorification of the dance "La Valse," almost relentless in his tempi, at least the overwhelming finale on the phonograph strikes one that way. The recording is an achievement.

Stokowski gives a faithful reading of Franck's meditative Symphony in D Minor. The changes from shade to light throughout this work are adroitly projected. The

(Continued on page 31)



Two Famous Symphony Orchestra Conductors, Sir Thomas Beecham of London and Serge Koussevitzky, Have a Friendly Chat During the Visit of the Former in Boston, Where He Was Guest Conductor for the Latter's Band.

Herbert Photos (Inc.)

SEATTLE SYMPHONY PROVES HUGE SUCCESS

Second Season Response is Reassuring

By DAVID SHEETZ CRAIG

SEATTLE, Jan. 25.—The second season of the Seattle Symphony Orchestra under the direction of Karl Krueger is well under way, demonstrating, by its popularity, its cultural worth to the community. The responsive enthusiasm of the public in the support of the orchestra this year found expression in the subscription of 1100 season tickets, which is a considerable advance over last year's sale.

Capacity houses have been the rule, both at the formal evening concerts and the Saturday morning young people's concerts given in the Metropolitan Theater with its admirable acoustics and intimate setting.

This orchestra has the distinction of having developed from the musicians themselves. It was founded by the Seattle Musicians' Association, with H. A. Pelletier as president and W. J. Douglass as secretary, in conjunction with a citizens' committee headed by James D. Hoge, leading banker and capitalist of Seattle, who is a patron of worthy civic and cultural projects.

The choice of Karl Krueger as guide for the affairs of the Symphony Orchestra has proven particularly fortunate. He has demonstrated himself to be an excellent program builder, and a wise leader in developing a harmonious and enthusiastic personnel. In his student days, Mr. Krueger won renown as an organist, spending fifteen years in Europe, at the end of which time he was assistant conductor of opera in Vienna under Franz Schalk.

How Schools Help

In assuming charge of the Seattle orchestra, Mr. Krueger realized that he would have to build, not only an orchestra, but a symphony-loving public as well. He has had the hearty support in the latter project of the Seattle public school music department under the direction of Letha L. McClure. When one remembers that orchestral music is cultivated in the grade schools of Seattle with orchestras of more than one thousand players who later form the high school orchestras and prepare their programs with seventy minute daily rehearsals, it is evident that many have already been introduced to this highest expression of the musical art.



by Grady
**Cecilia Augspurger
Schultz, Concert
Manager of the
Seattle Symphony
Orchestra.**

This is undoubtedly one of the contributing factors in making possible the large and enthusiastic audiences of the young people's concerts at which Mr. Krueger has shown such rare gift and charm in presenting, informally and interestingly, the works of the great masters to the juvenile mind.

The fame of these young people's concerts has

gone beyond the borders of the city, and blocks of seats are engaged for groups of young people from a number of the surrounding towns. The programs are designed especially to meet the favor of youth and invariably gain the rapt attention and plaudits of the young listeners.

In fulfilling the functions of conductor, Mr. Krueger has exhibited qualities of leadership and a skill in arranging his programs which indicate a knowledge of men and of symphonic literature. Although limited by a small library, the offerings of the orchestra have been varied and have included several first performances.

About the Programs

The symphonies programmed at the three concerts of this season are the Brahms No. 2 in D Major, Franck's in D Minor and Tchaikovsky's No. 4 in F Minor. Among the novelties may be mentioned Moussorgsky's orchestral fantasy "A Night on a Bald Mountain," Laidoff orchestral picture



**H. E. Pelletier, President of the Seattle
Musicians' Association.**

"The Enchanted Lake" and Roussel's ballet suite "Le Festin de l'Araignée." To the reading of these works Mr. Krueger brings vitality, poetry and emotional intensity which reflects his scholarly musicianship and find response in his audiences.

With the musical phases of orchestral development well in hand, the practical and business organization has not been overlooked. In securing James D. Hoge as president of the Seattle Symphony Orchestra, Inc., Major J. F. Douglas as vice-president, and a citizen's committee, comprised of such men as A. B. Stewart, Victor El-fendahl, A. W. Leonard, Raymond R. Frazier and David Whitcomb—all leaders in the financial and business world of Seattle and the Pacific Northwest—no more representative or more substantial group could

be obtained. Mr. Hoge has always shown himself a friend of good music and his means and standing in the community give the orchestra a recognition which is inestimable.

The active co-operation of the Seattle Musicians' Association has been an invaluable factor in making the orchestra possible and promoting a spirit of loyalty within its membership. Messrs. Pelletier and Douglas have given unsparingly of their time to make the orchestra a success.

The Executive

To Cecilia Augspurger Schultz has been assigned the duties of manager. Mrs. Schultz is an impresario of considerable experience. She handles the details of ticket sales, publicity and incidentals in a thoroughly efficient manner.

Margaret L. Stott is serving as treasurer of the orchestra, and discharges her duties with despatch and accuracy.

Much credit is due Major J. F. Douglas, secretary and manager of the Metropolitan Building Company, Seattle, for his interest and ability as chairman of the finance committee, to which was entrusted the raising of funds.

While the Seattle Symphony Orchestra belongs to the city of Seattle, as an educative influence it reaches far outside the city's confines. Among its patrons are residents from nearby cities, and it will be only a short time before the management will be able to accept invitations to give concerts out of town, thereby extending the length of its season.

In an interview with MUSICAL AMERICA just prior to the time when Mr. Krueger took up his duties as conductor of the Seattle Symphony, he remarked that the prospects in the western city interested him immensely because "the city is an ideal one for work; the people are open-minded and without prejudice. I have found there, too, that the quality of symphonic players is better than any city I know where there is no permanent symphony orchestra. The symphony is organized on the same lines as the Vienna Philharmonic, that is, it is controlled by the Musicians' Association, which works in conjunction with a committee of prominent citizens. The Vienna Philharmonic is very proud of this fact and is looking with great interest to see what we accomplish there."

He remarked at the time that if the Continent has a poor opinion of America's musical taste and judgement it was "not so much because of the American artists who go over there to perform—though Heaven knows that some of them are pretty bad—but rather that we, here, receive, take to our hearts and 'glorify' third-rate mediocrities that are not even taken seriously on the other side! That does us more harm in the eyes of Europe than anything else. But, I suppose, there is nothing to be done about it as long as the glamor of the 'foreign' means so much on this side of the water!"

Daytonians Draw in Wichita

WICHITA, KAN., Jan. 25.—The Dayton Westminster Choir, under the direction of John Finley Williamson, appeared in the Forum on Jan. 13 before an audience which included out-of-town musicians. The concert was under the local management of C. M. Casey.—T. L. K.



**Karl Krueger, Conductor of the Seattle
Symphony.**

Frieda Hempel's Father Dies in Berlin

FRIEDA HEMPEL received a telegram announcing the unexpected death of her father, Emil Hempel, in Berlin. Mme. Hempel spent the greater part of her vacation with him last summer in Europe, nursing him through a serious illness. He had been steadily gaining and his recovery seemed assured. Mr. Hempel made one visit to this country five years ago and took great pleasure in accompanying his daughter on her concert tour. He was eighty-three years old.

Symphony Program in Museum

The Symphony Orchestra, under the leadership of David Mannes, which gives a free concert every Saturday night in the Metropolitan Museum of Art, will give the following program on Jan. 28: Marche Solonelle by Tchaikovsky, "Ultava" by Smetana, Beethoven's Third Symphony, two movements from "Schéhérazade" by Rimsky-Korsakoff and other numbers.



by Grady
**J. F. Douglas, Vice-
President of the
Seattle Symphony
Orchestra.**



The Seattle Symphony Orchestra.

Concerts and Opera in the Metropolis

THE FIRST "BORIS"

AT the Metropolitan Opera House, evening of January 23; first time this season:

BORIS GODUNOFF
Music by Modeste Petrovich
Moussorgsky

Boris.....Feodor Chaliapin
Teodoro.....Thalia Sabaneeva
Xenia.....Ellen Dalossy
The Nurse.....Kathleen Howard
Schoulsky.....Angelo Bada
Tchekaloff.....George Cehanivsky
Brother Pimenn.....Ezio Pinza
Dimitri.....Armand Tokatyan
Marina.....Marion Telva
Varlaam.....Paolo Ananian
Missail.....Giordano Paltrinieri
The Innkeeper.....Ina Bourskaya
The Simpleton.....Alfo Tedesco
A Police Official.....Louis D'Angelo
Lovitzky.....Milo Picco
Tcherniakowsky.....Vincenzo Reschiglian
Conductor, Vincenzo Bellezza

"A magnificent brute Tartar on the distaff side, he looked the wolf, lived the wolf, and made others die of that wolfishness." Thus the brilliant Saltus on that extraordinary Boris Godunoff who studied the arts of atrocious butchery, of Debauch, of self divinity at the right hand of Tsar Ivan, learned his oft repeated lesson well and followed in an admirably proficient way in red footsteps. These things we may know and accept with the not always unhazy belief that one has in persons who have lived and died and been incorporated into literary existence. But until we had seen the Tsar that is Chaliapin we had not completely known that such a man was an actuality.

Not that there is much of the werewolf about Chaliapin's Boris. Moussorgsky has not chosen to give an appreciable amount of savagery to this ruler. Only in the scene with Schoulsky, and only here for the space of a few moments, does Chaliapin bare his fangs. But how pregnant with dread significance is this instant! "Schoulsky," quietly at first, "if you withhold anything I'll invent a punishment so cruel that Tsar Ivan will rise in horror from his tomb!" The last he grates forth between his teeth as he hurls the offender to the ground.

Through the rest Chaliapin moves tormented, restless, lonely, haunted by the spectre of a malformed child villain for whose death, in all probability, Russia was none the worse. His love for his two children is moving and real, yet it is made to seem less intense and whole hearted by distraction which is only partly concealed. When he appears in the Coronation Scene one senses the racking of his spirit. In the concluding episode with the Duma he twists this way and that, hardly conscious of those about him until Pimenn's narrative deals his distressed heart the fatal blow. But always this is truly the Tsar of all the Russias.

Perhaps, even then, we feel the desire to revolt. The people are, or should be, the hero of "Boris" and not the usurper. And possibly they would be if they didn't sing so badly as a rule.

Mr. Chaliapin was as great as ever at Monday's performance. His singing, in fact, was better than it has been in some time; his equipment fulfilled without effort whatever was required of it. He often was satisfied to be a part of a climax rather than dominate it.

The long admired Schoulsky of Mr. Bada was particularly distinguished on this occasion by excellent vocalism, as well as by the expected stage command. Mr. Tokatyan sounded well as the false Dimitri, though he is not, perhaps, as rugged as his music. Mr. Pinza sang remarkably well and infused his allotted time with much dignity. Mr. Ananian created the customary merriment with his killing delineation of the tipsy Varlaam.

Of the women, Mme. Bourskaya fared most happily as the Innkeeper, and Miss Telva essayed the scheming Marina with success in spite of the fact that the role requires (or, at least, would prefer) a more sensuous voice.

Mr. Bellezza conducted with considerable esprit, and if most of his tempi were wrong to begin with he almost always found a good balance after things got going. W. S.

KAPPEL IN "WALKURE"

IT was ladies' night at the Metropolitan on January 20, when the second "Walkure" of the season unfolded its slightly faded panoramas to an audience a goodly proportion of which, no doubt, had come out of Kappel-appeal. The Munich Gertrude was making her second appearance on this tried and fairly true stage, was bidding for new honors to add to those she accumulated at the previous Monday's "Tristan."

It is a pleasure to report that Mme. Kappel

Reviewed By William Spier

is as much of an artist in the armour of the laughing Valkyr as she was in the stately dress of *Isolde*, though not for the reason we had expected. Instead of the Amazonian war-daughter who voiced her remarks with vehemence, we found in Mme. Kappel's *Brünnhilde* a figure of womanly appeal, more wistful and defending than defiant and bold. Infinite love and trust for *Wotan* underlay her conversations with that personage. She remonstrated so gently against the prescribed fate of the Walsung pair that we were shocked at her father's threatening rejoinder.

Mme. Kappel, on this occasion, reversed the process used in the memorable "Tristan" that marked her debut. Then the graph of her achievement began from the top, with possibly a slight sag in the middle. In "Walkure" she got off to a bad start—the Cry was decidedly too ponderous and earthy—and built steadily upwards until she reached a telling climax of heartfelt emotion in her closing scene. Her *Brünnhilde* seems relatively smaller than her *Isolde*, which was the first surprise. She was even outweighed at times by Maria Mueller, who appeared as *Sieglinde* and whose vocalism has taken on unanticipated opulence. Last week the latter singer sounded for the first time like a Wagnerian. We welcomed Mme. Mueller with an enthusiasm we had previously thought impossible with regard to her.

Vocal honors, pure and not so simple, however, must be divided between Margaret Matzenauer, the noble *Fricka*, and Friedrich Schorr, who set forth the tribulations of *Wotan* in classic style, albeit he is not so naturally inclined into the business of being godlike as some others.

Michael Bohnen was the snarliest *Hunding* you ever heard of and he just about scared the life out of *Siegmund* and *Sieglinde*, as much by his Cherokee make-up as by the rumblings which issued forth from him. He seemed to be mostly concerned with getting off the stage as quickly as possible. Walther Kirchhoff, the *Siegmund*, had his moments, which were not infrequent. Mr. Bodanzky conducted.

W. S.

Wagner Matinee Cycle Announcement

"Ring" and Other Operas Are Scheduled for Performance in Metropolitan

The annual special Wagner matinee cycle in the Metropolitan Opera House, consisting of seven performances, is announced by Giulio Gatti-Casazza, general manager, to begin on Feb 15 with "Tannhäuser." The four "Ring" dramas will follow in order and the series will be concluded by Performances of "Die Meistersinger" and "Tristan und Isolde." Artur Bodanzky will conduct all the performances except that of "Siegfried," which is to be given under Tullio Serafin, whose wife, Elena Rakowska, will be the *Brünnhilde*.

Casts for the cycle are announced as follows:
Wednesday, Feb. 15
"TANNHÄUSER"

Landgraf Hermann.....Michael Bohnen
Tannhäuser.....Rudolf Laubenthal
Wolfram.....Friedrich Schorr
Walther.....Max Altglass
Biterolf.....Arnold Gabor
Heinrich.....Max Bloch
Reinmar.....James Wolfe
Elisabeth.....Maria Jeritza
Venus.....Marion Telva
A Young Shepherd.....Editha Fleischer
Conductor.....Artur Bodanzky

Friday, Feb. 24
"DAS RHEINGOLD"

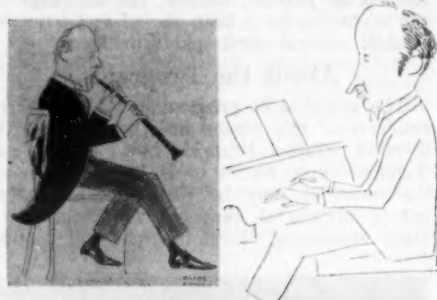
Wotan.....Friedrich Schorr
Donner.....Fred Patton
Froh.....Max Altglass
Loge.....Walter Kirchhoff
Alberich.....Gustav Schuetzendorff
Mime.....George Meader
Fasolt.....Leon Rothier
Fafner.....William Gustafson
Fricka.....Gertrude Kappel
Freia.....Dorothee Manski
Erda.....Karin Branzell
Woglinde.....Editha Fleischer
Wellgunde.....Phradie Wells
Flosshilde.....Marion Telva
Conductor.....Artur Bodanzky

Thursday, March 1
"DIE WALKURE"

Siegfried.....Rudolf Laubenthal
Hunding.....William Gustafson
Wotan.....Michael Bohnen
Sieglinde.....Florence Easton
Brünnhilde.....Gertrude Kappel
Fricka.....Karin Branzell
Helmwig.....Dorothee Manski
Gerhilde.....Phradie Wells
Ortlinde.....Mildred Parisette
Rosswette.....Ina Bourskaya

ANOTHER "ROSENKAVALIER"

A PERFORMANCE of "Rosenkavalier" which perked up exhilaratingly after a somewhat turgid first act regaled the Saturday night subscribers on Jan. 14. Michael Bohnen was making his first appearance of the season as the *Baron Ochs* and there was much merriment accruing to his scarcely subtle but uproariously tickling delineation. Mr. Bohnen has not been in his best voice thus far during the present semester and his *Ochs* spoke a good deal more than he sang, on this occasion. Which



The Brothers Goossens, Who Appeared Together at the Guild Theatre on Jan. 22.

did not, however, detract from the effectiveness which his presence on the stage inevitably insured.

Grete Stuckgold sang a charming *Octavian*; this is by all odds the most impressive bit she has contributed to the Metropolitan calendar. Florence Easton gave again her familiar portrayal of the *Marshallin*, finding herself more at ease in the third act than in the opening scene, where, in fact, everyone appeared more or less at disadvantage because of the slumbrous tactics of Mr. Bodanzky. Queena Mario was a wistful *Sophie* though she was as un-Viennese as possible. *Faninal's* worries were entrusted to Gustav Schuetzendorff who had worries of his own and kept a watchful eye in Mr. Bodanzky's direction.

Messrs. Bada, Wolfe, Altglass, Ditello,

CHALIAPIN RETURNS

IN the hardly repressed habiliments of *Mephistopheles* and not very good voice, Feodor Chaliapin rejoined the Metropolitan forces on Jan. 20 in a special matinee performance for the benefit of the Florence Crittenton League. He was welcomed back by a bulging house which saluted his entrance before the not too startled Mr. Martinelli and which grew delirious over his really electrifying delivery of the "Veau d'Or." He dissipated some of the effect of the last by bowing acknowledgments. There were shouts of glee when the lengthy devil picked up Ellen Dalossy, the diminutive *Siebel* and waltzed with her while she kicked about in the air.

Aside from these amusements it was a somewhat soporific "Faust," although Mme. Alda, the *Marguerite*, and Mario Basiola, the excellent *Valentin*, allayed much of the foggy by their good singing. James Wolfe and Philine Falco completed the cast. Mr. Hasselmanns conducted drily.—W. S.

THE LEAGUE ONCE MORE

REBOUNDING with considerable agility from its recent explorations in the pastures of Monteverde et al, the League of Composers showed itself in its true colors when it presented a program of ardently contemporary composers in the Town Hall on Jan. 12. The Pro Arte Quartet of Brussels officiated in all the numbers, being augmented in the new Piano Quintet of Leo Ornstein by the composer himself. The list further had to do with Louis Gruenberg's "Indiscretions," the Third Quartet of Paul Hindemith and the sixth flirtation with the same form by Darius Milhaud.

Mr. Ornstein's work, probably, calls for the primary comment. It is not the sort of thing one would expect of the person Huneker dubbed "the only true blue modernist of them all" some ten years ago, though it is not above an occasional try at regaining that dubious honor. This is music which is interesting mainly because of its character as one never ending intricacy; its constant and alert contrapuntal problems, with which the piano has a particularly busy time. Not infrequently the quintet is frankly melodious, woven with the likeable and genuine sort of tunefulness that is to be found in certain Slav or Oriental music. The moods are admirably managed to achieve contrast and color variety. But all of this bears more the imprint of authority and skill than that of unstemmed inspiration. Withal it is something to hear again.

The Gruenberg "Indiscretions" were first performed here at a concert given under Mrs. Frederick S. Coolidge's auspices, in the Fifty-Eighth Street Public Library. They are but mildly indiscreet and are recounted with a not unpleasant spirit of bantering. Effective jazzy bits have been inserted in the fourth of these brief sketches. Rhythmic ingenuity lends interest to the proceedings.

Undoubtedly the least edifying of the evening's delights were the Hindemith and Milhaud works, which possessed little thematic worth and which seemed to strangle in their own mannerisms. Hindemith's Quartet, like all of his music, is cleverly compiled, using the instruments effectively for their individual and combined properties. The Milhaud music had little or nothing to recommend it.

The Pro Arte players—Messrs. Onnou, Halleux, Provost and Maas—played with the discriminating ensemble sense and the tonal superiority that was expected of them and were heartily applauded. Mr. Ornstein was one of the evening's particular lions and after his diligent and convincing performances of the piano part he had written he was saluted with the greatest enthusiasm.

Goossens the Oboists

LEON GOOSSENS of London, heralded as the "arch-priest" of oboists, brought his reedy instrument out of comparative orchestral obscurity into the bright white light of the concert hall Sunday afternoon, Jan. 22, at the Guild Theater. Wise enough to know that an oboe sounds more advantageously against a background of other instruments, he called upon the assistance of his brother, Eugene, who officiated at the piano, and the Marianne Kneisel Quartet. Undoubtedly authoritative and musicianly, Mr. Goossens nevertheless displayed a dry

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Guest Conductors, and What They Bring

By Irving Weil

(Continued from page 1)

monic was reduced to a fourth-rate orchestra under Stransky and that a little guesting under Arturo Toscanini immediately and magically converted it into the equal of any—something it might have been all the time and, happily, is once more.

Stepping over to the other camp, it may be pointed out that Mr. Gabrilowitsch did something of the same sort in a few days with the New York Symphony Orchestra. Before he came along, it was a Busch orchestra and there hasn't been anything worse hereabouts for a good many years. The other evening, it played as though it were just out of jail, Mr. Gabrilowitsch having liberated it, given it a chance, especially its strings, to play once more as though there was music in it. The same thing happened, moreover, a number of years ago when Albert Coates lifted the orchestra out of a routine complacency.

A great deal of the now permanent Mengelberg routine likewise had its deadening effect on the Philharmonic earlier this season. Sir Thomas Beecham put new life and new delicacy into its playing and Mr. Molinari did the same in his own way shortly afterward. The Philharmonic strings were never juicier nor more vivid in the tone they produced—scarcely even under Mr. Toscanini—than they were under the ascetic volcano from the Augusteo in Rome.

Perhaps we are getting a little overheated about this matter and may seem to be puffing a bit over it, but it isn't really as bad as that. We can even see clearly enough into it to realize that someone, in a few moments, is going to bring up the subject of Fritz Reiner, guesting until recently with the Philadelphia Orchestra in place of Leopold Stokowski.

Of course Reiner is no Stokowski and the Philadelphia Orchestra, when last we heard it, was no longer the band that Stokowski left behind him last Spring. Its once perfect precision held its little laggards and the glowing unanimity of its string tone numbered silver threads among the gold.

But this merely means that some guest conductors are not so good as others; not at all that they are all bad for an orchestra. All anyone needs to do, in a word, is to pick out the good ones—which of course goes for any kind of conductor, full-time, part-time, now-and-then, or Toscanini.

How Bernardino Molinari Brought Francesco Geminiani into His Own

Whoever picked out Mr. Molinari for the Philharmonic knew what he was doing, on several counts. The man is not one of the really great conductors but he was highly interesting in more than one aspect. His first concert, a week ago last Tuesday, which happened to be one of the series that the Philharmonic gives in the Metropolitan Opera House, was a poor introduction to the town. The orchestra was placed on the stage instead of in the pit where an orchestra belongs in this theater and, as pretty much everybody knows by this time, unexpected and incalculable things may be the outcome of such an arrangement. Very likely what he intended didn't always sound as he thought it would, and what didn't seem to sound at all, may have been there just the same. He got immensely more out of things when he came to play in Carnegie Hall.

As a conductor he is far less impressive for what he seems than for what he does. The rear view is not Stokowskian. The front view is a gentleman of forty-seven who looks it—somewhat short and very slender and unromantically losing his hair. But once he has given the orchestra the signal to begin, he is a different man. In action, there is fire in the wide sweep of his gestures and excited crescendi in his progress to the boiling point. All of which perhaps only means that he is a very active conductor who appears to be fearfully in earnest over what he is doing.

What he was doing at his principal two concerts of the Philharmonic is a long and extremely miscellaneous story—for, like most guest conductors, he tried to crowd into his visit all the music he supposedly knew best and certainly liked most. (That is one point that may be scored against the visiting gentlemen, if you like). We shall not attempt to catalogue these two programs. The first of them showed that this Italian could play Beethoven—the Beethoven of the C minor symphony—in sufficiently

orthodox fashion not to disturb anyone; it remained the virile and joyous thing it is.

It was the second programme that vindicated our feeling about guest conductors and in a way we haven't yet touched on. They are obviously good for audiences, in making them think and giving them something new to think about; but they are also unexpectedly useful in bringing music to a hearing that regular conductors don't bother their heads about.

If Mr. Molinari, as an instance, had done nothing else at all than bring with him for the Philharmonic subscribers a piece by Francesco Geminiani which made this second



Bernardino Molinari, Who Conducted the New York Philharmonic Orchestra Last Week.

evening notable, his visit would have been altogether worth while. Listening to it, one suddenly became excitedly aware that this was music which could look Beethoven himself in the face, serene and untroubled about its own beauty. It very plainly startled the audience, and audiences are not very easily startled by anything two hundred years old or so.

The piece is an andante, one of the innumerable, forgotten things Geminiani wrote for the violin, for he was an early eighteenth century Italian fiddler of eccentric genius and the hero of many strange tales, one of which has it that he almost became an Irishman, so much did he love Dublin. Gino Marinuzzi, once well known here as a conductor of the Chicago Opera, dug up the violin piece, arranged it for the whole string band and gave it figured bass to organ and harp. It is a memento of the old fiddler as pure and vital and moving today as anything you may come upon at an orchestral concert.

The question that inevitably suggested itself was, how much more Geminiani is there at home like this! He wrote two dozen solo pieces of the same sort for the violin, but that was far, far from all, for he lived to be over ninety. He left behind him thirty concertos, a dozen sonatas and as many trios. One should say that here is certainly something that ought to be looked into.

It was in the performance of this andante that Mr. Molinari displayed all his virtues and none of his peccadilloes, for we can scarcely say that he has any real vices as a conductor. He apparently knew just exactly how fine a piece of music he had in hand and one could almost fancy him moistening his lips and trembling with eagerness as he went at it. He drew out its great, swinging melodic curves with magnificent and yet simple and deep feeling. Sometimes the piece all but whispered its beautiful song, for the Molinari pianissimi are almost as notable, in their way, as Toscanini's; and again it rose to a grandiose sonority, ending, at last, in a crescendo that was breath-taking in its effect. Mr. Molinari and the Philharmonic strings had certainly given Geminiani back his own.

Scriabin—Whose Mystic Chord Touched Rosewater into Rosewater

How much music that our first quarter of the twentieth century has come to accept as its own will, we wonder, give an audience the thrill of this rediscovered bit of Geminiani two hundred years from now! And by accepted music we do not mean the experimental excursions of the ultras of the moment, but the things that habitually get upon orchestral programmes nowadays and are believed, more or less generally, to have taken their places fixedly among what are loosely known as the classics of the nineteenth century.

One was impelled to a little speculation of this sort at Mr. Gabrilowitsch's New York Symphony concerts specifically in regard to Alexander Scriabin, whose "Le divin poème" was their most significant feature. To some people Scriabin is a twentieth century Beethoven; to others he is that, plus the profoundest musical philosopher and mystic in all history. Indeed, you need only speak the name of Scriabin before one of the enthusiasts (they prefer being called initiates) and descriptive superlatives begin to gush forth the way they do from a school-girl when you amusedly mention her favorite matinee idol.

In London, Scriabin is one of the greater gods of the firmament—just a little lower than Sir Edward Elgar, perhaps. In Paris, a considerable coterie speaks of him with awe (but nobody, somehow, plays him very often). Even in Germany they range him as a Russian Brahms, and not too con-

descendingly at that—nonetheless, they continue to play Brahms. Over here, where, more by good luck perhaps than anything else, we have established a kind of clearing house of values, Scriabin is still a promissory note evoking a good deal of protest in spite of the flourish of foreign indorsements back of his music.

It struck us as singularly fortunate, in a way, that it should have been Mr. Gabrilowitsch and not, for example, Mr. Koussevitzky, who brought up the subject of Scriabin once more; because this peculiarly sane Russian-American of Detroit, whatever his feeling or predilection in the matter, played the "Divin poème" with so transparent a clarity there could not be the least doubt about it.

All the sacrosanct blither clinging to Scriabin's music rolls away like the mists at the stroke of Donner's sledge if a conductor will only play it without fuddle. The hifalutin (which is very high indeed) that the obscurantists have been swathing it with for years falls away and Scriabin himself emerges as a composer who spent his life fooling himself.

What, indeed, can outdo the naïf effrontery of a man who calls a symphony "Le divin poème"—"The Divine Poem," or, if we are to forget this now traditional translation and speak English, "The Poem of Divinity." It isn't, mind you, "Un poème divin," but the one and only; much as though Wagner (and with some little warrant, we should say) had called "Tristan und Isolde" something like "The Love Drama of the Universe!" Wagner, naturally, knew better, for with all his nervous consciousness of his own genius, his mind didn't work that way. Great music doesn't need the flatulent afflatus of a grandiloquent title.

Scriabin's mind always needed this sort of self-confirmation that he had really been filled with something. You find him seeking it long before he got to "Le divin poème" (the "Poème satanique" for piano, for instance), but more especially afterward. He dealt in "Poèmes" wholesale. After "The Poem of Divinity" there came "The Poem of Ecstasy" and "The Poem of Fire," with the foretitle of "Prometheus." There is even a "Poème nocturne" for piano.

The Second-Rate Tag Naïf and Gentle

This kind of thing inevitably seems to us to be a tag of the second-rate. Whenever a creative artist balloons himself in a title we find ourselves in a suspicious attitude toward his work. It put us on our guard originally against Richard Strauss, with his "Tod und Verklärung" and his "Heldenleben"; it is something of a barometer in the case of Liszt. But with Scriabin it is simply the impulse of the second-rate become uncontrollable.

Scriabin, as a fact, did not consider music to be worth much in itself (the only time, so far as his own was concerned, that he was right about anything); to him, music was merely the means to an end. The end was to provide something which should contrive to make humanity lead a better life and, in his notion, the better life was a kind of ecstatic contemplation, some sort of combination of theosophy and pantheism, neither of which, it would seem, he really understood very much about. His final work, for which he wrote only a sort of scenario and a few fragments of music, was to be called "The Mystery." All the sense—with color, perfume and perhaps a little vodka and a handout of a bit of velvet or something for each auditor—were to be brought into play in its performance. It was indeed to be nothing less than a symbolic synthesis of life and the liturgy of a Hindoo hereafter.

Perhaps you will agree that Scriabin spent his life fooling himself. As cool fact, he was really a naïf and gentle soul who couldn't think in terms of music without haying his head swim. That, we believe, accounts for the dizzy titles he invented to express what he thought he was thinking about. In "Le divin poème," he thought he was playing with divinity. There are "Luttes," "Voluptés" and a "Jeu divin" in its three movements but to Scriabin, bless you, this was no ordinary strife, not the customary orgasm ending in a rondo finale; to him it was something going on aloft, somewhere between Olympus and Nirvana.

But when you listen to it, with an eminently sane person like Mr. Gabrilowitsch playing it simply as music, you discover that Scriabin was just mooning about one thing and writing quite another. It is no different in kind than the early piano pieces before Scriabin became so indelibly afflicted with

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New York Feature Concerts

In Carnegie Hall

- Jan. 28—Aft. Springfield Orpheus Choir.
- Jan. 29—Aft. Violin Recital, Heifetz.
- Jan. 30—Eve. University Glee Club.
- Jan. 31—Eve. Violin Recital, Benno Rabinof.
- Feb. 1—Eve. Dusolina Giannini, Song Recital.
- Feb. 2—Eve. Boston Symphony Orchestra.
- Feb. 3—Eve. Fritz Kreisler, Violin Recital.
- Feb. 4—Morn. Philharmonic Orchestra—Children's Concert.
- Feb. 4—Aft. Boston Symphony Orchestra.
- Feb. 4—Eve. Philharmonic Orchestra.
- Feb. 5—Aft. Philharmonic Orchestra.

In Town Hall

- Jan. 28—Stefan Sopkin, Violin Recital.
- Jan. 28—Ena Berga, Song Recital.
- Jan. 29—The Tolleisen Trio.
- Jan. 30—Vladimir Drozdoff, Piano Recital.
- Jan. 30—Alexander Kelberine, Piano Recital.
- Jan. 31—Elena Gerhardt, Song Recital.
- Feb. 1—Carl Bricken, Piano Recital.

- Feb. 2—Ninth Church of Christ, Scientist, Free Course.
- Feb. 2—Alfred Blumen, Piano Recital.
- Feb. 4—Andres Segovia, Guitarist.
- Feb. 4—Interpreparatory Glee Club Contest.
- Feb. 5—Louis Graveure, Song Recital.
- Feb. 6—Florence Leffert, Song Recital.
- Feb. 7—Oliver Denton, Piano Recital.
- Feb. 8—Myra Reed, Piano Recital.
- Feb. 9—Ralph Leopold, Piano Recital.
- Feb. 11—Moriz Rosenthal, Piano Recital.
- Feb. 11—The Peoples' Chorus of New York. L. Camilleri, Conductor.
- Feb. 12—Benno Moiseiwitsch, Piano Recital.
- Feb. 13—The Beethoven Association.
- Feb. 14—Maria Carreras, Piano Recital.
- Feb. 15—Marguerite Valentine, Piano Recital.
- Feb. 16—Alton Jones, Piano Recital.
- Feb. 17—Carrie Bridewell, Song Recital.
- Feb. 19—Society of the Friends of Music, Artur Bodansky, Conductor.
- Feb. 20—The Holland Trio.
- Feb. 21—The Lenox String Quartet.
- Feb. 22—Benefit Concert for the Russian Orthodox Church of Christ the Savior.

Broadcasting Across the Country

THE first month of a new year in these radio times brings the debut of a broadcast receiver in many a home. "A radio set for Christmas" is a slogan which apparently works, and sometimes to the distress of the head of the house and his thinning purse. With the increasing quality of broadcast programs a good receiver can be a thing of joy, provided it is operated properly. After hearing one or two new receivers in action, the listener was moved to pen a few words in the hope that they may be of assistance to radio novitiates.

If the set isn't as well behaved as when it was heard in the store, don't blame the salesman. There is a technic to broadcast listening (or more properly receiver manipulation) which should be acquired for best results. A receiver is not a complicated nor recalcitrant piece of apparatus; it simply requires a little knowledge and practice to permit it to send forth dulcet sounds instead of blubs.

Tuning is most important, and each set has its own peculiar requirements which can best be learned through experimentation. In selective receivers (the super-heterodyne for instance) a movement of the dial a tiny fraction of an inch will either bring in a station at its full strength or garble its output. Each station has its "frequency peak" or highest point of efficiency, which should be located on the dial and its position logged for future reference.

Control of Volume

The control of volume is another great factor in radio listening. Most sets are equipped with a power tube whose function primarily is for quality of reproduction and not for excessive volume. The latter is not needed in the average home and may give the neighbors homicidal tendencies. The power tube assures the reserve energy which is necessary to bring in the low tones of a voice, instrument or orchestra. And if volume is desired (?) this tube will furnish it—but have a heart.

Most receivers are now light-socket operated, but if they are battery equipped the batteries should always be up to or near the required voltage. The disintegration of the cells in the "B" batteries will cause strange sounds in the reproducer and a low "A" battery will decrease the efficiency of the tubes.

There are other points but space prohibits their inclusion in this brief treatise. However an interest in the set and experience in its use will teach the new addict a great deal.

One thing more. If a program is scheduled which contains particular interest for you don't make up a "party" to come in for the treat. There is a peculiar quirk in a crowd listening to an invisible program which makes it awkward (not to say impossible) for it to give any protracted attention. And before you know it the women will be talking "dress" and the men lying about their golf scores. And you will be torn between your duties as a polite host (or hostess) and a futile desire to place an ear against the reproducer to catch the fast fleeting sounds of your favorite's voice. Experience will teach this also.

Maria Jeritza, Giuseppe de Luca, Victor Concert Orchestra (Victor Hour, WJZ and Blue Network, Jan. 20). John McCormack, who curtailed his visit to Ireland for this broadcast, was unable to sing because of hoarseness. Sensing the disappointment this caused, he personally voiced his regret through the microphone and promised to broadcast, if at all possible, on his return from a concert tour in the spring. The Victor Company was fortunate in securing Giuseppe De Luca to fill the gap. This necessitated his cancelling a concert engagement, not to mention the postponement of his dinner.

Mme. Jeritza was present as scheduled, but it is doubtful if her spirits were. Although she sang skillfully, and generally with an admirable tone, there was a listlessness about her work which was probably due to the strenuous season she is undergoing at the Metropolitan. The "Habenera" and the "Seguidilla" from "Carmen" suffered from a lack of interpretative energy. She was best in her delineation of "Voi lo Sapete" from "Cavalleria Rusticana."

Mr. De Luca sang with much artistry, as is his wont. He employed the "mixed voice" to frequent advantage in piano singing, and offered some excellent demonstrations of breath control. The Metropolitan Opera baritone presented arias from Donizetti's "Don Pasquale," Mozart's "Don Giovanni," and the Aubade from Lalo's "Roi

Reviewed by David Sandow

d'Ys." The last is for tenors, but Mr. De Luca, using a lower key, endowed it with a well spun tone and high pianissimo notes of exquisite timbre.

Speeches seemed to be the order of the evening. Mention has been made of Mr. McCormack's. Mr. De Luca expressed his sympathy for the indisposition of his "good friend John." And Mme. Jeritza renewed "acquaintance with her broadcast audience and told how happy she was to sing over the air.

The Victor Salon Orchestra, Nathaniel Shilkret conducting, played the overture to Wolf-Ferrari's "Secret of Suzanne," and works by Victor Herbert with finish and spirit.

Sophie Braslau (WOR and Network, Jan. 17). It may have been due to the small auditorium, or perhaps the power tube in the receiver had taken a new lease on life. Whichever it was Miss Braslau's voice never sounded so voluminous as in this first recital of the Barbizon Musicales. The foregoing refers of course to the forte tones, but her skillful work with *mezza voce* and in shading brought piano passages with proper pro-



Sophie Braslau

THE TURN OF THE DIAL

Anna Case, with double octet of male voices and orchestra, in Atwater Kent Hour, Sunday, Jan. 29, at 9:15 p. m., E. S. T. (8:15 p. m. C. S. T.) celebrating the twentieth anniversary of her career. She will sing: "Care Selve" by Handel; "Dol-polska (Old Swedish Folk Dance); "Dove Sono" from "The Marriage of Figaro"; "Dawn" by Curran; "My Pretty Jane" by Bishop; "Synnoves Song (Norwegian)" by Kuerulf; and "Happy Song" by Del Riego. Over WEAH WEEI WFI WRC WGY WGR WCAE WTAM WWJ WSAI WGN KSD WCCO WOC WHO WOV WDAF KVOO WFAA WSM WMC WSB WBT.

Cincinnati Symphony directed by Fritz Reiner in WLW birthday celebration, broadcasting from WLW (428.4 m, 700 k) Sunday, Jan. 29, at 3 p. m., E. S. T.

Judson Symphony, Howard Barlow, conducting, in Symphonic Hour, Sunday, Jan. 29, at 3 p. m., E. S. T. over WOR and Columbia Chain. The program: "Prometheus Overture," Symphony No. 2 and Romance in F, Op. 40 by Beethoven; Ballet Suite by Gluck-Mottl. Gregory Bearodny, violinist, will be soloist in the Romance.

Eastman Symphony of Rochester, Sunday, Jan. 29, at 3:30 p. m., E. S. T., over WGY, Schenectady (379.5 m, 790 k).

"Gallia," Motet for soprano, chorus and orchestra by Gounod, featured in Cathedral Hour, Sunday, Jan. 29, at 4 p. m., E. S. T., over WOR and Columbia Chain. Other music by Brahms, Godard, Branscombe, Glazounoff and Goltermann.

Hotel Commodore Ensemble, Bernhard Levitow, conductor, a regular feature, will play music by Kwast, Grieg, Maduro and Saint-Saens Sunday, Jan. 29, at 7:45 p. m., E. S., over WOR (422.3 m, 710 k). Marie Martha Karev, soprano, will sing an aria from Weber's "Der Freischutz" and several songs.

Cycle of Shakespearean songs sung by Redferne Hollinshead, tenor, in Don Voorhees Broadcast, Sunday, Jan. 29, at 10 p. m., E. S. T., over WOR and Columbia Chain. Other music by the concert band.

London String Quartet, famous chamber music exponent, in new Eveready Hour, Tuesday, Jan. 31, over WEAH and Red Network, at 9 p. m., E. S. T., John Pennington is first violin; Thomas Petre, second violin; H. Waldo-Warner, viola; and C. Warwick Evans, cello. The program: Quartet No. 5 in A, Beethoven; "Cherry Rope," by Bridge; "Quintet" by Mozart (Nathaniel Shilkret, orchestra conductor, will play the clarinet); and "Molly on the Shore" by Grainger.

"Lohengrin" by National Grand Opera Company, Cesare Sodero, director; Wednesday, Feb. 1, at 10:30 p. m., E. S. T. The singers: Astride Fjelde, soprano; Devora Nadworney, contralto; Judson House, tenor; Ivan Ivantsoff, baritone;

Hans Kramer, bass. Over WEAH WLIT WCSH WRC WCAE WSAI KSD WHO WOW WHAS WSM WTAM WSB WTIC WTAG WTJ.

Felix Mendelssohn, featured in Kolster Hour of Famous Composers, Wednesday, Feb. 1, at 10 p. m., E. S. T., over WOR and Columbia Chain.

Toscha Seidel, violinist, and Maria Kurenko, soprano, in Columbia Phonograph Hour, Wednesday, Feb. 1, at 10 p. m., E. S. T., over WOR and Columbia Chain.

Leo Ornstein, pianist, as guest artist in Ampico Hour, Thursday, Feb. 2, at 8:30 p. m., E. S. T. He will play "Barcarola" by Leschetizky. Over WJZ WBZ WBZA WBAL WHAM KDKA WJR WLW WKW WRHM WHMJ.

"Composer's Tapestry," a new feature, with Walter Leary, baritone, in songs by Sidney Homer; Margaret Speaks, soprano, niece of the composer, Oley Speaks, in songs by Charles Wakefield Cadman; Giuseppe Adami, violinist, playing works of Tartini; and Eva Mann, pianist, playing compositions by Liszt. Over WOR, Thursday, Feb. 2, at 8:15 p. m., E. S. T.

"On Jehlum River," song cycle by Amy Woodforde-Finden, sung by Hulda Edwards, soprano, and Lucille Fowler, contralto, over KOA, Denver (325.9 m, 920 k), Thursday, Feb. 2, at 4 p. m., M. S. T.

Tchaikovsky's "Organ Nocturne," played by Chester Beebe, organist, Thursday, Feb. 2, at 10:30 p. m., E. S. T., over WOR. Paul Largey, tenor, will sing.

Richard Hageman conducting an orchestra in RCA Hour, while Walter Damrosch is on tour with the New York Symphony. Singers who will contribute to the program are Gitla Ernstinn, soprano; Viola Silva, contralto; Lomelino Silva, tenor; and Hans Kramer and Frederick Baer, baritones. On Saturday, Feb. 4, at 8 p. m., over WJZ WBAL WHAM WRC KDKA WLW WJR WCCO KYW KSD WOC WHO WOW WDAF WHAS WSM WMC WSM WEEI WTIC WJAR WTAG WCSH.

Philharmonic Children's Concert directed by Ernest Schelling, Saturday, Feb. 4, at 11 a. m., over WOR.

Peer Gynt Second Suite, by Grieg, including "Abduction of the Bride," "Arabian Dance," "Peer Gynt's Homecoming" and "Solveig's Song," Saturday, Feb. 4, at 9 p. m., over WOR, with Lealia Joel Hulse, soprano, and the Bamberger Little Symphony, Bernhard Levitow, conductor.

"Namiko San," Japanese opera by Aldo Franchetti, featuring the Japanese soprano, Tamaki Miura, will be performed by the National Grand Opera Ensemble thru the NBC Red Network Wednesday, March 7, at 10:30 p. m., E. S. T.

"Pirates of Penzance," famous Gilbert and Sullivan light opera, will be presented by KOA Light Opera Company from Denver, Monday, Feb. 13, at 8:15 p. m., M. S. T.

portions. Most commendable also was her coloring of the low register, which was utilized to good dramatic effect.

The contralto, singing in a "regulation" recital, the broadcasting of which was incidental, presented a program of much interest. Particularly engrossing were "Chanson de Marie Antoinette," Rubinstein's Romance, Ravel's Vocalise and Johnson's arrangement of "All God's Chillun Got Wings." Louise Linder was the commendable accompanist. The Barbizon Intimate Musicales are under the patronage of the Radcliffe, Cornell Women's, Mount Holyoke and Wellesley Clubs, and will consist of twelve in number.

Walter Damrosch and Air Music College "Demonstration" (R. C. A. Hour WJZ and Blue Network, Jan. 21). The "sample" music lecture of Mr. Damrosch's contemplated "Air College" suffered at its start by an SOS and at its close through the cutting of the Andante from Beethoven's Fifth Symphony. Neither was the fault of the conductor. The first was a bit of circumstance which deprived the Eastern Coast listeners of some twelve minutes of the broadcast. The second was due to the strictly business element in broadcasting. The clock is as important to a broadcasting company as to a railroad, and contractual obligations must be fulfilled.

However an idea was gleaned of how Mr. Damrosch proposes to crystallize his vision which Frances Q. Eaton related in last week's issue. The broadcast was divided into two parts, of which the first dealt with a method of imparting musical education to children ranging from six to fourteen years of age. It was proposed to explain the music before it was played. The conductor would demonstrate the various instruments of the orchestra and discuss their functions. He would ask for a list of twelve questions from his "infant" students which would be answered by him. The music for this "lesson" consisted of the Allegretto from Beethoven's Eighth Symphony, the "Entrance of the Little Fauns" by Pierné and the Scherzo from the Symphony in B Flat by Glazounoff.

The second half of the lecture was for high school and college students of fifteen years of age and older, and enlisted the Overture to Mendelssohn's "Midsummer Night's Dream" and the Andante from Beethoven's Fifth Symphony for its subject matter. The educational treatment employed here was much like the work Mr. Damrosch is now doing in the Saturday Evening R.C.A. Hours. In dealing with Mendelssohn's work he spoke briefly of the composer, mentioned his youthfulness at the time it was written and by means of the piano demonstrated the leading motifs. Following this the overture was played by the orchestra. The Andante was similarly dealt with. The opening theme on the cello and violas was depicted by the conductor as telling of a stroll in a lovely garden. The second theme portrayed the stroller's approach to a statue dimly seen through the foliage, which gradually became clearer and at the climax was recognized as the monument to a hero.

Some 300 educators, supervisors of music and music teachers were present in the N.B.C. studios for whom Mr. Damrosch supplemented his broadcast with further discussion of his plan. The "verdict of the jury" to whom this demonstration was offered will be of much interest. Mr. Damrosch won the unqualified vote of this page.

Louise Homer, Louise Homer Stires and Wilbur Evans (A. K. Hour WEAH and Red Network, Jan. 22). A goodly portion of the Homer family associated with Wilbur Evans (winner of the A.K. auditions) contrived to form a pleasant hour of song in this Atwater Kent presentation. Each of the singers was heard in solos. Mme. Homer and her daughter Louise Homer Stires offered duets and the three united in singing the hymn, "Now the Day is Over" which invariably concludes the A. K. Hour.

Mme. Homer's position and skill as an artist of the first rank need no further elucidation here. She was in good voice and sang with her usual attention to detail. A long list included, "The Heavens Are Telling," "Calm as the Night," and "Little Orphan Annie."

Mme. Stires employed a light soprano to excellent results in works by Tennyson and Bax, among others.

The mother and daughter sang a duet arrangement of Sydney Homer's "Banjo Song," to the accompaniment of still another Homer, Katherine, who officiated at the piano for other numbers as well.

Mr. Evans displayed a rich bass-baritone which is capable of travelling both high and

(Continued on page 30)

RAVEL IS FEATURED IN CHICAGO CONCERTS

By ALBERT GOLDBERG

Maurice Ravel made his first Chicago appearance in the gold room of the Congress Hotel on Jan. 18, before an audience that greeted him with several minutes of welcoming applause, but that found it somewhat difficult to maintain its enthusiasm throughout an entire concert which was much in the same style and but slightly disturbing to the emotions.

With the assistance of Jacques Gordon, violinist, and Lisa Roma, soprano, M. Ravel played a program consisting of his Sonata for violin and piano, "Histoires Naturelles" and "Chansons Grecques" for voice and piano, and the Sonatine, "Pavane pour une Infante Défunte," "Valeé des Cloches" and "Habanera" for piano solo.

The violin sonata is most conspicuous, perhaps, for the "Blues" that composes the second movement. Through a broad usage of the term it might be rated as jazz, but it is jazz seen through Gallic spectacles that refine it almost out of existence. In attempting to purge the American idiom of its dross, M. Ravel has also drained it of its life-blood. The first movement, which pretends to be nothing in particular, is much better stuff, and the last, a perpetual motion affair, runs on merrily, although an examination of the score suggests that the composer's well of counterpoint had run pretty dry when he penned the violin part. Mr. Gordon gave the composer much needed expert assistance in the performance of the work.

Of the two voice cycles the "Chansons Grecques," through brevity and unashamed melodies, made the better impression, although the "Histoires Naturelles" might have fared better had at least a translation of the texts been printed and had the songs been sung in a manner that did not suggest they were being read at sight.

The piano pieces have long been familiar, and some of them have been loved. It is doubtless expecting too much of a composer of Mr. Ravel's creative ability that he spend an all too short life practising the piano. Playing from the music, it suffices to say that these lovely tone poems would have had a sorry time had they been forced to make their way in the world on the strength of their composer's interpretation.

The concert was given under the auspices of the Chicago chapter of Pro-Musica, which Glenn Dillard Gunn of the *Herald* and *Examiner* has wittily dubbed "Pro Musica Europa."

Gradova Is Soloist

The Chicago Symphony Orchestra in Orchestra Hall, Jan. 13 and 14; Gitta Gradova, piano soloist; Frederick Stock conducting.

The program:—
Prelude to Act I, "Fervaal".....d'Indy
Excerpts from "Romeo and Juliet".....Berlioz
The Combat
Ball Scene
Love Scene
Scherzo, "Queen Mab"
"Francesca da Rimini".....Tchaikovsky
Piano Concerto, No. 2, C minor.....Rachmaninoff

The return of Gitta Gradova to play with the symphony orchestra of her home city proved one of the most interesting events of the season. It spoke well for the ideals of the young artist that she chose as her vehicle a modern composition in which self must often be subjugated to the larger expression of the musical idea, rather than some empty display piece of the old school which might have won her an easier success.

Great Sincerity

It was this characteristic sincerity and truthfulness of musical expression that contributed to the deep impression made by Miss Gradova's playing. All thought of technical problems and pianistic jugglery was lost in following the illuminating trend of her interpretative utterance. For one so young and so feminine she was astonishingly successful in divining that quality of *Weltschmerz* which gives Rachmaninoff's beautiful work both its desolation and its splendor. There were moments that lacked sufficient power to cut through the orchestral mass, and others in which her statement might have profited from a greater degree of hyperbole. But, paradoxically, it was at such times that one's admiration of Miss Gradova's skill rose the highest, for her judgment in not forcing her tone beyond its natural limits, and for the reticence and taste with which she managed those very episodes which most invited exaggeration. The audience was warmly appreciative of her efforts, but she declined to give the encore which others have yielded on far less encouragement.

The brief, lofty moment of d'Indy's music left the only permanent impression of the orchestral portion of the program, which

was otherwise mostly bombast. Berlioz was no more inspired by the Shakespearean rhetoric of "Romeo and Juliet" than was Gounod when he set the work in operatic form. To make the demonstration complete, Mr. Stock might have included Tchaikovsky's essay on the same subject as a warning to young composers on what subjects to avoid. Instead, he chose the Russian's "Francesca da Rimini."

In the performance of this music Mr. Stock's men displayed every scholarly virtue except that last straw of intensity which breaks the camel's back of public indifference and induces spontaneous enthusiasm.

Solo Recitals

Sol Nemkovsky, violinist, was heard in recital in Kimball Hall, Sunday afternoon, Jan. 15. Included in his program were concertos by Vivaldi and Tchaikovsky, three Bach compositions and short pieces by Schubert and Sarasate. Qualities of thoughtfulness and sincerity, coupled with an excellent command of his instrument contributed to the young artist's success. Leon Benditzky was the accompanist.

Theodora Troendle, pianist, and Theodore Kittay, tenor, gave a joint recital in the Playhouse on Sunday afternoon, Jan. 15.

Georges Szpinalski, violinist, was heard in his American debut recital in the Studebaker Theater on Sunday afternoon, Jan. 15. The young Polish artist revealed a fluent gift and an intelligent, well-schooled regard for the musical content of his program. Novelty was lent to his list by a sonatine of Honegger for two violins, unaccompanied, which, as well as two sonatas for two violins by Tartini and Tesserini, was played with the assistance of Michel Wilkomirski. The Honegger piece was in that composer's characteristic vein, sharply dissonant, pungent and entertaining. Music by Bach, Campagnoli, Mozart, Paganini and de Falla completed the program. Troy Sanders was an excellent accompanist.

The Chicago String Quartet gave the third of a series of concerts at the Cordon Club on Sunday afternoon, Jan. 15. The well played program consisted of Schumann's Quartet in F, an Adagio by Sinigaglia, Warner's "Pixy Ring," a Largo from a quartet by W. H. Rehm, and a Phantasia by Bridge.

'Cellist Applauded

The Chicago Symphony Orchestra in Orchestra Hall, Tuesday, Jan. 10; Alfred Wallenstein, 'cello soloist. The program:

Water Music.....Handel-Harty
"Oxford" Symphony.....Haydn
Concerto 'Cello, D Major.....Tartini
(First performance in Chicago)
Variations on a Rocco Theme, for
'Cello and orchestra, Op. 33.....Tchaikovsky
Suite, from "L'Oiseau de Feu".....Stravinsky

The playing of Mr. Wallenstein, who sits at the first chair of Mr. Stock's 'cello section, assumed first importance in the ears of the ladies of the Tuesday matinée audience, a gathering which is much more guileless in displaying its enthusiasms than the elder sisters of the Friday afternoon assemblage.

With their preference, however, the reviewer can find no fault. Mr. Wallenstein, though young in years, is an artist of ripe authority, expressing his musical opinions with tonal suavity and technical mastery

that asks no quarter. That the Tartini Concerto, originally written for the viol da gamba, was a bit tardy in reaching local performance is not altogether beyond explanation. Eric De Lamarter provided a cadanza for the last movement that gave Mr. Wallenstein several busy, but not too busy, moments. Tchaikovsky's variations were a good ten times as entertaining as such observances are apt to be, credit for which may be divided fifty-fifty between Mr. Wallenstein and the composer.

Haydn's "Oxford Symphony, the only work of a too little appreciated master that Mr. Stock permits his audiences to hear, was charmingly played. The other orchestral numbers had been heard and reviewed on earlier programs of the season.

Symphony Program

The Chicago Symphony Orchestra in Orchestra Hall, Jan. 6 and 7, Frederick Stock conducting. The program:

"Faust" Overture.....Wagner
Symphony, No. 9.....Bruckner
"Ein Heldenleben".....Strauss

The program was the annual one devoted by Mr. Stock to the memory of the orchestra's founder, Theodore Thomas. In place of the usual "Eroica" Symphony (sometimes it has seemed that Mr. Stock thinks his predecessor's memory suitably honored only by the longest works in the repertoire) Bruckner's unfinished opus in D Minor occupied the classic division of the program. Mr. Stock stressed the dramatic elements and the struggling lyricism of this work in a performance that had outstanding technical virtues, but could not avoid a cumulative effect that was gently soporific.

Music's Colossus of Rhodes, "Ein Heldenleben," first performed in America by Theodore Thomas, was fittingly chosen to pay tribute to that conductor's heroic struggles in behalf of orchestral music in Chicago and good music everywhere. It turned out as well to be a criterion of the powers of his successor, who conducted the whole program from memory, and of the abilities of the organization which he has commanded for twenty-seven years.

A report of the concert would not be complete without mention of Concertmaster Jacques Gordon's thoroughly studied and finely musical presentation of the difficult violin solo in the Strauss work.

Orchestral Lists

The People's Symphony Orchestra, P. Marinus Paulsen, conductor, gave a concert in the Eighth Street Theatre on Sunday afternoon, Jan. 8, with Howard Bartle as piano soloist, playing Tchaikovsky's B Flat Minor Concerto. Young Mr. Bartle's playing was better than the accompaniment he received. He achieved success through a performance that had power, technical brilliance and exuberant enthusiasm to recommend it. Orchestral numbers included Goldmark's "Sakuntala" Overture, Dukas' "L'Apprenti Sorcier," and Mr. Paulsen's symphonic poem, "Savonarola."

The second concert of Ethel Leginska's Woman's Symphony Orchestra in the Goodman Theatre, Sunday night, Jan. 8, proved definitely that the many brilliant qualities noted in the organization's work at the first concert were not mere accidents. In a remarkably short space of time the

temperamental conductor has trained an orchestra that not only plays with technical precision, but reflects and effectively carries out her own tense and energetic ideals of interpretation. The program:

Overture, "Marriage of Figaro".....Mozart
"Eroica" Symphony.....Beethoven
Symphonic Intermezzo.....Rachmaninoff
(First performance)
Concerto for violin and orchestra.....Tchaikovsky
Ruth Ray, soloist
"Rhapsodie Espagnole".....Chabrier

The Overture was delightfully played. The strings attained a transparent luminosity of tone quite the equal of any major symphony orchestra, and the winds and brass were admirably exact in proportion to the rest of the tonal body. If the symphony lost somewhat in interest as it progressed, that is no more than its fate has been in many more experienced hands. In lucidity and logic it had much to commend it.

Miss Britain's piece, while none too impressive in its ideas, was expertly constructed, brilliantly orchestrated, and avoided the pitfall of excessive length.

The most interesting moments of the concerto were not those of Miss Ray, the concert mistress of the organization, but the enormously spirited accompaniment and *tutti* passages provided by Miss Leginska. In the less strenuous episodes Miss Ray produced a sonorous tone of but slight variety of color, and as a whole her reading backed in coherence and authority, with moments of dubious intonation.

Scenting something out of the ordinary in the new orchestra, the public completely filled the theater and many were turned away. Considerable enthusiasm was displayed on every occasion.

Famous Performers

Claire Dux, soprano, and Albert Spalding, violinist, gave a joint recital in the Auditorium Theater on Friday, Jan. 6, for the benefit of the Infant Welfare Society of Chicago. Mme. Dux sang arias by Mozart and groups of English and German songs. Mr. Spalding played Corelli's "La Folia" variations and a concerto of Vieuxtemps.

Harold Samuel, pianist, gave the last of three Bach recitals in the Playhouse on Sunday afternoon, Jan. 8. The program, plentifully besprinkled with the shorter pieces inflicted upon all piano pupils, was delightfully played. Lightness and humor are the touchstones of Mr. Samuel's Bach, qualities that serve his purposes well. If one sometimes wishes for more of the grandeur that is Bach, it perhaps only attests to the universality of this music that it can be subject to such a variety of conceptions.

Harold Bauer, pianist, and Jacques Thibaud, violinist, gave a joint recital in the Studebaker Theater, Sunday afternoon, Jan. 8. Together they played Mozart's Sonata in B Flat Major and Beethoven's "Kreutzer" Sonata.

Singly Mr. Bauer played Chopin's F Minor Ballade, "From the North" by Sibelius-Bauer, and Brahms' Rhapsody in E Flat. Mr. Thibaud's solo appearance was limited to the Chausson Poème and Kreisler's "Tambourin Chinois," with the accompaniments played by Georges de Lausnay. Each artist displayed the best qualities of his style in the solo numbers, arousing an insatiable demand for encores.

As for the ensemble works, it can only be written that the "Kreutzer" suffered from an excess of interpretation. Lost was Beethoven's headlong passion in a maze of detail and over refinement. It was ingenious, perhaps, but it was scarcely Beethoven.

Austral and Orloff

Florence Austral, soprano, and Nikolai Orloff, pianist, were heard in joint recital in Orchestra Hall Wednesday, Jan. 11.

Miss Austral achieved great success with her audience through the plenitude of her vocal powers as revealed in an attractive program. "Dich theure Halle," from "Tannhäuser," and Brunnhilde's "Cry" from "Die Walküre" were delivered with herculean

(Continued on page 19)

About Art Advertising

THE sketch of Miss Sophie Braslau appearing in her advertisement on page 10 of this issue was made by Wesley Morse, artist of MUSICAL AMERICA's advertising service department.

Bringing Music "Out of the Ether"

LEON THEREMIN, young Russian inventor, duly produced sounds out of the air with his marvelous invention as he had promised to do for a private audience of press representatives at the Hotel Plaza Tuesday evening, Jan. 24. He had in reality, promised more than "sounds," for his own phrase is "Music Out of the Ether," but his music is of a harsh, shrill variety, resembling a modified siren whistle.

The invention remains no less wonderful for all of that. It produces the entire audible tone-scale (portamentos are, of course, inevitable), using the principal of transformation of electro-magnetic energy into acoustic energy (scientists may understand that perfectly.) The instrument looks like an ordinary large wireless set, with a two-foot brass aerial rising at one end and a circular metal hoop at the other.

As the human hand, which is a conductor of electricity, enters the electro-magnetic field around this aerial (the description is the inventor's own) the pitch of the wire-

less howl becomes higher, and the intensity of tone, which varies from the softest *pianissimo* to the most thunderous *fortissimo*, is regulated as the hand approaches or recedes from the metal hoop. The sound is developed in the cabinet, by the passage of an alternating current of electricity.

Added to this uncanny effect is the production of colors which are simultaneously projected with the sounds, and which vary in hue as the notes change.

Another amazing thing the new instrument can do is to simulate a perfect echo, for by switching a tiny lever, the sounds seem to come from the back of the room. The apparatus acts as a terminal and is never touched by the hands—it is a source and not a reproducer of sound.

The inventor is but thirty-one years old. He was born in Petrograd the son of a prominent lawyer, and developed a scientific turn of mind at an early age. His work will be reviewed at length in next week's issue.



Braslaw

"The voice, indeed, is one of the few truly great vocal instruments of our time."

—W. J. Henderson, New York Sun.

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From Coast To Coast

A Few Comments

1927-1928

LOS ANGELES

"There is something at once primitive and exotic about Sophie Braslau, and the richness and opulence of her voice, and its giving, has the primeval quality of the soil. Consummate skill on her part has created an interpretative ability that makes each song a living entity for the moment in which she wrests it out of silence and forcefully energizes it, dominating both the song and her audience." (As soloist with the Los Angeles Philharmonic Orchestra.)

—ISABEL MORSE JONES,
Los Angeles Times.

SAN FRANCISCO

"On rare occasions the much misused word 'interesting' gains more than its original strength by being newly applicable. So when one says that Sophie Braslau gave an interesting recital the remark signifies that in voice, personality, musicianship and program the American contralto supplies matter that of its own force absorbs completely a large audience every moment she is on the scene. Each of her readings is a dramatic entity, beautifully studied out by a rare artistic intelligence, and colored by a gorgeous vocal organ always deftly handled."

—ALEXANDER FRIED,
San Francisco Chronicle.

DENVER

"The richness of quality that has always marked her voice as one of the outstanding of the day is still there—mellowed with still greater richness and color. She remains a master of the emotional element in singing along with dramatic instinct and power. Her singing grips one where most artists should find response, and she retains that hold."

—EDWARD J. STRINGHAM,
Denver Post.

PHILADELPHIA

"Miss Braslau, that most colorful contralto of the younger generation, appeared as soloist (with the Philadelphia Orchestra), making a deep impression in numbers far outside the routine repertoire, and which brought out to the full the dark, oily quality of her remarkable voice and instinct for the dramatic."

—LINTON MARTIN,
Philadelphia Inquirer.

WASHINGTON

"Her voice, in its old gold, equalized middle register always surprises something old fashioned in us."

—Washington (D. C.) Times.

MILWAUKEE

"Voices like Miss Braslau's have never been common and they seem now almost to have disappeared—she is one of the remarkable singers and there is no mistaking it."

—RICHARD DAVIS, *Milwaukee Journal.*

PITTSBURGH

"Sophie Braslau is one of those gorgeous girls with October shadows in her low voice and lovely, palpitant tints in her leger-line tones. She puts all the dark broodings of Fall into her Russian songs, and she spreads a warm sunlight over her Italian and English numbers. She has sung here often, but never as well as she did last night."

—HARVEY B. GAUL, *Pittsburgh Post.*

CLEVELAND

"You cannot compare the voice of Sophie Braslau to the tone of just one cello. You will be right as far as the timbre is concerned, provided the strings are swept by the bow of a Casals. But when you consider the amazing volume of this superb contralto, you will have to liken it to a whole choir of cellos, playing in marvelous unison. And the beauty of this voice, its rich vibrance, its warm expressiveness, are no less remarkable than its opulence. Her gift for interpretation, and especially dramatic interpretation, comes near to being unrivalled on the concert stage today."

—JAMES H. ROGERS,
Cleveland Plain Dealer.

CHICAGO

"It is no secret that she possesses the outstanding contralto voice of the generation, that it is a voice of magnificent range, color and volume—an artist, a woman with a profound dramatic sense, a burning style, a sincerity that has been garmented with the many graces to be commanded by an opulent fancy and a quick and discriminating appreciation of what exists identically in life and song. She sang superbly."

—EUGENE STINSON,
Chicago Daily Journal.

BOSTON

"Sophie Braslau, whose unusually rich and brilliant voice has not been heard here for some time, roused her audience to enthusiasm by her spirited and highly emotional singing. This served excellently to display a voice than which there can be few more beautiful, but also a technique which enables its possessor to use it with almost complete homogeneity, when she so desires, throughout its entire range, a power of variously coloring her tones at will, a strong sense of expressive phrasing and a perfect intonation."

—Boston Globe.

8-1929 Now Booking

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Education and Music

THERE are, approximately, 14,000 music supervisors in the Public Schools of America. These 14,000 workers constitute a very small minority of the country's educators.

Yet in 10 years they have built up the number of school orchestras to 45,000 and of school bands to more than 20,000—a tremendous achievement.

The committee on Instrumental Affairs of the Music Supervisors' National Conference asked last Monday what they could do to further the new and surprisingly efficient system of group instruction for piano playing in the Public Schools. Joseph E. Maddy, Chairman of the committee, told the Musical Round Table that he believed the music instructors could do as much for interest in the basic instrument of music as they had for the development of orchestra and band. Mr. Maddy stressed the fact, however, that the committee must be permitted to proceed in its organization and its recommendations without the active aid of others whose friendly efforts might be construed by the National Educational Association as lobbying for self interest.

"The National Educational Association has faith in us," said Mr. Maddy, "and we constitute an adequate part of their body. The school superintendents know the job that we have done and how we have done it. They will be disposed to accept our recommendations because of the fact that we are solely interested in the educational advancement of America's children."

A Great Opportunity

MUSICAL AMERICA and her sister publication, *The Music Trades*, are disposed to endorse Mr. Maddy and his committee, which consists of the foremost proponents for group piano instruction in this country. There is no reason for meddling with the National Educational Association by the lay-enthusiast. It already has gone on record for music as a basic study.

What the Women's Clubs, the piano manufacturers and dealers and other enthusiastic advocates can do is to back up Mr. Maddy and his committee before the factors in education beyond the control of the music supervisors, or the superintendents of education.

Education is provided by taxes. Taxes for education are levied by the state and distributed by state, county and city office holders. Taxation is the election football of politicians. About the only political office in the United States, which still is considered honorary, is that of the school trustee. If the lay proponents of music, as a major study in the Public Schools, will back up this pitifully small yet valued army of music supervisors by an organized campaign to have music recognized by the office holders they will have helped a lot.

For a Referendum

WHEN immigration was curtailed, taxpayers brought about a change in our educational system, which gave us manual training. Thus we are filling our factories with skilled workers and inventors, whose technique and mass production is amazing the world.

There are 28 states which have provided for a referendum, and in a majority of these states a small number of names are necessary to a petition which will mandatorily put a measure upon the ballot. A referendum, submitted to the people of any American community, asking the question as to whether music should be instituted in the Public Schools as a major study, might bring a snow storm of affirmative votes. Some states, such as Massachusetts, are on record with legislation, recognizing music.

Mayor William Thompson of Chicago, who went into office with a questionable fight upon the system of education, assured the writer that the first constructive act of Chicago's new educational system, would be to recognize music as a major study.

If profession, proletariat and piano men will get behind a systematic campaign to back up the great little army of music supervisors by an aggressive campaign, waged with the Boards of Education, the state and community governing body, the newspaper and the ballot box, MUSICAL AMERICA and *Music Trades* believe that, at no great expense, America will landslide for group piano instruction, choral instruction, piano instruction, and orchestral instruction.

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NEW YORK, JANUARY 28, 1928

PROFESSOR LEON THEREMIN

LAST Tuesday evening in the Hotel Plaza Ballroom a young gentleman, Professor Leon Theremin, the Russian scientist, demonstrated before a distinguished audience including Toscanini, Rachmaninoff and a host of celebrities, musical and social, his "Theremophone," an electrical instrument with which the inventor "draws music from the air." From Paris sometime ago Mr. James Whittaker described this invention for MUSICAL AMERICA. This instrument was demonstrated at the Frankfort Exposition last summer and later with great success in Paris and London. The first public demonstration in this country will be given in the Metropolitan Opera House next Tuesday evening. The private showing was amazing and exciting. Professor Theremin's invention will be fully described next week, with remarks from the New York critics.

THE New York critics enjoy teasing the Metropolitan Opera House. It's lots of fun and we do it ourselves, now and then. Particularly when there's an all star miscast of Carmen around.

But Mr. Gatti-Cazzaza often holds a trump hand. Witness the wide range of distinguished works presented this past week—Chaliapine on Monday night in "Boris Godunoff" (Carmen in Philadelphia on Tuesday), "Pelleas et Melisande" on Wednesday, with Bori and Johnson, "Goetterdammern" on Thursday, with an excellent cast, "Norma" with Ponselle on Friday, and "Traviata" and "Le Prophete" on Saturday evening. These productions in one week presented about the best array of vocal talent the Metropolitan can muster ... and even in these days of drought that list is formidable.

Mr. Gatti remarked ex-officio the other day that this was probably the most varied list of operatic works he has ever presented.

THIS staid journal is anxious to send a carload of destructive explosive to anyone who can produce a more infuriating spectacle than that caused by the bejeweled barbarians who stalk out of the Metropolitan Opera House during the magnificent death scene of Chaliapine's "Boris Godunoff."

To be:

- Entertaining and understandable from cover to cover.
- Incorruptible in reading matter and trustworthy in advertising.
- Accurate in the presentation of facts and unbiased and authoritative in the expression of opinion.
- Fearless and uncompromising without being intolerant.
- Patriotic without being provincial.
- Hospitable to all honest criticism, favorable or adverse.

THESE ARE THE AIMS
AND PRINCIPLES
OF MUSICAL AMERICA

MUSICAL AMERICA for January 28, 1928

Musical Americana

By HOLLISTER NOBLE

SURPRISE!—Surprise!—Rosa Ponselle's big birthday party at the Liederkrantz, 111 East 58th street, New York, last Monday ... the little lady admitted thirty and looked five years younger ... where shall we begin ... in front of the cameras of course with Otto H. Kahn ... a big cake baked by Oscar of the Waldorf-Astoria and sent to Rosa with the famous Chef's compliments ... and delicious it was ... with a harp and red roses on top. ...

NOW for the guests and those who fought to get in front of the battery of Kliegs and cameras ... anybody left out will be given an extra line by this department next week. ... The Hon. William J. Guard met the inflammable Elinor Glyn ... significant silence ... the Guard eyes rolled expressively from head to foot. ... "Ah, Madame, there's a bit of Irish in your name and now for the first time in my life I understand 'It' ... Well, there was Mama Louise Homer, Papa Sidney H. and one of the girls. ... Earle Lewis, the cash register of the Metropolitan, Len Lieblich and the Hon. Alvin Schmoeger, the something or others of the Courier, ... Giulio Setti (Simon Legree of the Met's chorus) carrying two roses and a lily of the valley. ... Mlle. Henrietta Malchiel, the famous modiste of Vanity Fair, Dick Stokes and Julian Seamans of the Eve and Morn World. ... James Wolfe shrouded in an Ascot tie. ... Lauri Volpi, heap big tenor, ... Grena Bennett presented Rosa with a novel bouquet of powerful vegetables including spinach, onions, carrots and celery.

LITTLE GLORIA CARUSO, daughter of the famous tenor, and Victoria Serafin, cut Rosa's cake, with handsome Wales L. Debussy, not the composer but mayor of Meriden, Conn., Rosa's birthplace and others standing by while the great big movie men ground out the fillum. ... Elinor Glyn, escorted by Mr. Minette Hirst, looked sentimentally bored. ... Otto H. Kahn, the well dressed man was there, ... also Marion Telva, Merle Alcock, Elena Rakowska, (Mrs. Serafin in mufti), Nina Morgana, Martha Attwood, Freddy Jagel, the junior tenor, Mario Chamlee with soulful eyes, Otto H. Kahn, the music patron, Ezio Pinza, causing heart flutters, ... Mrs. Benjamin Caruso ditto ... Mario Basiola, Bruno Zirato, Horace Johnson the composer, Otto H. Kahn, the banker, Pavel Kiddykar of the Metropolitan, Walter Koons of this sheet, G. Bamboschek, the best Sunday conductor east of Union Hill, Otto H. Kahn, the theater magnate, Pasquale Amato, who sang Iago in Othello, in Philadelphia last week. ... Advt.—"My pupil, Claire Alcée, received fine notices as Desdemona."—Advt. ... the right and left Bauers, Marion and Flora ... the dashing and alliterative Romano Romani, officially giving the party, in a swell double breasted light gray suede vest ... Mayor Debussy, handsome and debonaire in a natty blue suit and tan shoes ... Esther Carples, Merola the San Francisco conductor, and Otto H. Kahn, the opera director. ... Joe Landau was the bartender ... the delectable punch caused traffic congestion south of 59th Street for the rest of the evening.

LEA LUBOSHUTZ will probably head the Curtis Quartet ... Maurice Ravel went on tour with 24 dress ties and one white piqué dress vest ... why are all the New York critics wearing chic collapsible opera hats this season ... is this a disguise? ... Mme. Lawrence Gilman has been playing bridge occasionally with Mme. Jeritza ... is Mary Lewis turning into a Lucy Stoner? ... Poor Alexander Tansman, the Polish composer ... bought an Alaskan seal coat in Paris and the experts tell him the animal came from the tropics ... the Tansmans are trying to get Georgie Porgie Gershwin to go to Paris and write some real music ... the visitors, a charming couple, are crazy about Georgie's tunes ... P. S. The Tansmans disliked this magazine—but only for a Weil ... Gertrude Kappel, the new Isolde, wears a string of real pearls, likes New York, and considers Kundry the finest woman character for interpretation in Wagner's works ... Mme. Kappel was once a professional pianist ... she doesn't use a couch in the garden scene of Parsifal ... though tradition may demand it.

This week's chestnut—Artur Bodanzky's story of the rising curtain in "Rheingold" and the indiscreet stage hand caught sweeping out the river ... the levelheaded gent caught sight of the audience and calmly swam off stage using the breast stroke. ...

Titto Wuffo was almost mobbed by a Paris audience some time ago ... and not for conventional reasons either ... this dept. has just received a facsimile autograph page of the original mss. score of "The End of a Perfect Day" ... for the season's most original misspelling of names ... Alec Tansman has some old card tricks ... and intriguing combinations on the piano. ... Example ... Wotan's Farewell, left hand, and the Carmen "Habanera," right hand ... also a cute little tune with his fists ... (no, he did not play this in public) ... Kappel will sing in Vienna in May and Munich in June ... she tells us Dick Strauss conducted "Rosenkavalier" in Vienna a couple of months ago ... and leaned over to talk to Rosé, the concertmeister ... "after all, Rose, it's a beautiful opera" ... well, it is and we're glad Strauss knows it.

BENNO MOISEWITSCH, the pianist, is sure Papa Elman (fiddler Mischa's daddy) walked out on his concert the other day because he saw "Kreisleriana" on the program.

Dear Musical America:

PERSONS who knew Sarah Bernhardt intimately used to relate how she would whirlwind herself through days and nights of work with scarcely a thought of the sleep that lesser mortals consider necessary to the maintenance of health. Toscanini, apparently, does much the same thing. At least I gather this from reading an article about him in a recent issue of the *New American*. D. George Salvatore is the author, and "Toscanini: Martinet or Genius?" is the title of his essay. Of Toscanini's cyclonic energy in the days of his conductorship with the Metropolitan Opera Company, Mr. Salvatore says:

Never in its whole history had the Metropolitan witnessed rehearsals so thorough. Spending weeks with little rest or sleep memorizing the score of the music and the action of the drama as well, he came to the rehearsals with a complete mental picture of what in every phase he desired to accomplish. He schooled his orchestra not only as a whole but choir by choir, and at times instrument by instrument. He took the chorus and worked with it in like manner as he had his orchestra. He coached the singers in their parts not only at rehearsals but for hours in private study, and when all entities had a complete understanding of what was expected of them, i their separate parts and in their co-operation with one another, he brought all these diverse elements together in a final rehearsal had crystallized them into the unit he had originally imagined. The results were the most forceful, harmonious, presentations the Metropolitan had ever witnessed.

I cannot avoid drawing parallels between Sarah and Toscanini because each was born with the heaven-sent gift of compelling devotion from personal associates. Sarah might indulge in the world-famous "tantrums" but she kept the same maid for something like thirty years. Concerning Toscanini's humanity, Mr. Salvatore has this to say:

So distressed does he become by any discordances in the playing of his men that he would instantly dissolve the perpetrators into the elements, if he could. But once the ordeal is past he becomes again the kindly compassionate friend of all humanity.

Dealing with the purely historical aspect of Toscanini's régime at the Metropolitan, Mr. Salvatore reminds us that he prepared the American premières of Puccini's "Le Villi," Catalini's "La Wally," Franchetti's "Germania," Gluck's "Armide," Duka's "Ariane et Barbe-bleue," Wolf-Ferrari's "La Donne curieuse" and "Amore Medico," Musorgsky's "Boris," and Montemezzi's "Amore dei tre Re," besides the world premières of Puccini's "La Fanciulla del West" and Giordano's "Madame Sans-Gêne." He also revived Weber's "Euryanthe" after it had lapsed for twenty-seven years.

YOU know how fond our British cousins are of concerts on a grand scale. I have, fr'instance, heard oratorio sung in the London Crystal Palace when the chorus numbered 3000

What Beecham Asked for in and the orchestra 1000 Trombone Choir more It was, I understand, on some such occasion that Sir Thomas Beecham (whose recent dynamic conducting in New York I hope you enjoyed as much as I did) was asked to "wield the bâton" as our flowery scribes have it. At all events, the "band," to quote the British term for orchestra, was literally immense. Arriving for rehearsal, Sir Thomas eyed the vast assemblage of players stolidly. Then, according to the musician who told me this story, he enquired:

"How many trombones have we?" The answer was prompt: "Twenty, Sir Thomas." Beecham tugged at his little beard reflectively. "Please let me have a dozen" he said.

EVERY few days I hear or read something new about Yehudi Menuhin and his family, and every fresh detail, whether learned from interesting articles such as you have published or imparted by friends of the Menuhin household, adds to my admiration for this most amazing group of idealists. I will confess that just at first I was inclined slightly to discount some of the tales related about the apparent indifference of Menuhin père to present financial advantages. When I was told that Mr. Menuhin refused to accept some \$65,000 offered in private fees for his son's services in New York and that he was determined no more concerts should be given in the east for the present, lest such profitable exploitation stunt the boy's artistic growth. I very grandly remarked: "Oh yes! Of course that sounds high-minded, and doubtless it is; but the fact remains that Menuhin must realize he can capitalize Yehudi's talent at any time. It is only a question of waiting. He is just as sure of raking in money five years hence as he is now, and he can probably afford to wait."



I said this once too often, and to a friend who has known the Menuhins intimately for some years. His correction was couched in words to this effect: "But Mr. Menuhin doesn't know anything of the sort; he isn't at all sure this will come to pass. He feels that Yehudi may grow up into a mere violinist of no especial power. He doesn't bank on the child becoming a great artist. He is simply taking a gigantic chance, and I may as well tell you that he is not in affluent circumstances."

Mr. Mencken and other disillusionists please copy.

AMONG numerous others, Otto H. Kahn has written to Senator Smoot, Chairman of the Finance Committee, protesting against retention of the tax on musical performances.

What Otto Kahn Thinks About Taxes on Music

"At the present time those who seek to encourage and provide for the best standards in music and the drama have many difficulties to contend with. The expense of producing stage plays and opera, of giving recitals and orchestral concerts has increased greatly in recent years. The rental of halls and theaters, the cost of building, of advertising and of transportation, of salaries and wages have all advanced. New competition from the radio has had to be met, while the competition of the movies, with their nation-wide organization and large revenues, has grown steadily more strenuous.

"I can see no reason either of expediency, of justice, or of sound statesmanship for the continuance, nine years after the war, of a measure of war taxation which undoubtedly does handicap the concert stage, the opera and the spoken drama.

"I conceive that it may be urged in reply to this appeal, that the revenue now derived from the admission tax is essential as a contribution to the national exchequer.

"If that is so, I would venture to suggest an alternative form of taxation, which, it seems to me could be collected without undue difficulty and be borne without undue hardship to any one. The substitute I have in mind is an annual tax upon billboards and outdoor advertisements, including electric signs."

UNQUESTIONABLY the influence of music is spreading. Without doubt, too, Wagner has had a hand in its

Wagneriana As Applied to a Real Valhalla

thought of improving the taste of plumbers by employing them to set off steam? And who could have foreseen the unconscious absorption on the part of stage hands of a new knowledge concerning the habits and idiosyncracies of certain denizens of the animal world, such as swans and dragons?

But it has remained for the municipality of Valhalla, N. Y., to put Wagner's theories into actual practice. There a real fire, none of your little imitation stage blazes, mind you—caused as much perturbation as *Wotans, Brünnhildes, et al* ever suffered through their inability to cope with the brass. A special dispatch to the *Herald Tribune* states that up-to-date Valhalla flames spread "through the Post Office, a butcher shop, a hardware store and two other shops before firemen from White Plains, Hawthorne and Pleasantville assisted the local force in bringing the blaze under control."

O Fido-Wagner! You little know the damage you have caused.

MY interest in the Pittsburgh symphony orchestra case has been so keen that I radioed one of my imps please to keep me informed about the latest developments. This he has done, and his comment appeals to me as having sufficient interest to warrant its inclusion herewith. I take it you must be informed of the outstanding fact that the judges' decision was favorable to the Pittsburgh Symphony Society, so I will skip that part and get straight on with my imp's extensive summary of the situation. Here it is forwarded by our Mr. Benswanger.

Blue Law Given Very Hard Blow in Pittsburgh

"The nine members of the society who last summer were convicted by an alderman of violating the blue laws of 1794, and who were fined \$25 each by the alderman, appealed the case, and the decision handed down on Jan. 21 completely defeats the supporters of the blue laws.

"The judicial opinion holds that the nine members were not guilty of violating the blue laws in the suit brought by the Sabbath

Association. Attorneys Albert C. Hirsch and John M. Freeman represented the defendants and William Pratt the plaintiffs. Judges Kennedy and Miller handed down separate opinions but concurred in an order, accompanying them, that the defendants were not guilty of 'having done or performed worldly employment or business or of having practised any unlawful diversion or of having permitted the same on Sunday, April 24, 1927 (the date of the symphony concert in Syria Mosque) in violation of the Act of 1794.'

"In his opinion Judge Kennedy set forth that the concert entailed expense and it therefore became a necessity to those persons who desired to hear symphonic music on Sunday to pay for it, and this is the only difference, the only distinction, between the operation of the symphony society and other musical offerings on Sunday; and they pay for it not as a sordid matter of business, not for financial gain, but purely so that they would not be obliged to be deprived of the rest, relaxation and emotional recuperation offered them by the defendants and other members of the symphony society. The statute has been before the court many times in Pennsylvania and the following are some of the acts which are held to be in violation of its provisions: selling liquor on Sunday, moving passenger cars, selling newspapers, selling soda-water and other confections, keeping open a barber shop, selling milk and holding a baseball game, none of which acts, it seems to us, are in any manner similar or akin to playing of music on Sunday."

"There is no doubt but that the opinion is a hard blow to the blue law supporters and to the law itself. After many bitter and heated arguments before aldermen and petty officials, the case reached the County Court and was heard before Judges Kennedy and Miller last November and in early December. Argument was conducted on Dec. 15. Judge Kennedy further stated 'Sunday concerts have for years been officially held by the municipalities of Philadelphia, Pittsburgh and other cities; they are broadcast by radio given by clubs, societies, hotels and private musical organizations, all of which are gratuitous to the public, except that in Philadelphia some musical societies conduct Sunday concerts upon the plan adopted by the society of which the defendants are members.'

"If the practically universal attitude of the public towards the rendition of music on Sunday is to be a criterion, as we think it is, as to whether or not music is prohibited by the act, the overwhelming weight of the evidence is against such a construction. If the character of the music produced by the defendants is material, it is perhaps sufficient to say that there were four compositions, all conceded to be the highest class of music, some of which selections are rendered in churches on Sundays.

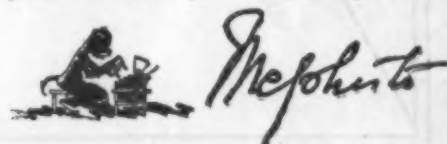
"The effect on the hearer is conceded to be inspiring, uplifting and restful and would not in the least degree produce feelings that would antagonize spiritual or moral emotions. It is practically conceded that if no charge of any kind had been required for admission to the concerts given by the defendants on Sunday, they would not be within the purview of the act, and therefore they are only amenable because the concerts are not free to all the public. *** Music is and has been, since the dawn of creation, since the beginning of history, the essence of laudation. The theme is provocative of unlimited rhapsodies commendatory. All literature, both sacred and profane, is replete with encomiums of music."

"After allowing for all possible opinion, it appears that the decision will be very popular with the masses of the people, despite many protests. It clearly defines the status of music on Sundays and brings out the differences in customs and public thought as between 1794 and 1927-28. The blue laws belong to a century long past. In the court's opinion, 'they were evidently intended to forbid actual physical material interference with the quiet rest and repose of the Sabbath day and not to prohibit the obviously harmless and even ancient custom of the rendition of music on that day.'

"Through their secretary, Dr. Blackwood, the Sabbath Association announces that an appeal will be made to the Supreme Court of Pennsylvania, though there is some doubt as to whether an appeal can be made. The Sabbath Association has called several conferences and they are quite disappointed in the opinion of the judges. The full opinion of the court is too lengthy to quote in full here, but I have mentioned some of the high points. The Symphony Society will no doubt proceed with its plans to give three concerts during the current season, before June." What do you think, asks your



(International News Reel)
A Musical Birthday Party at Sherry's, New York, for Little Mary N. Thompson. Among Her Many Invited Guests Were, L. to R., Walter Heide, Gloria Caruso, Daughter of the Late Enrico Caruso, Famous Tenor; Bettino Martinelli, Daughter of the Metropolitan Opera Star and (Extreme Right) Antonio Martinelli, Son of the Opera Singer. The Other Three Girls Are Joan Barsler, Rose May McCabe and Rita Brady.



The Flonzaley Quartet

Announces to its friends
that the forthcoming season
1928-1929

Its 25th Anniversary
will be the

Farewell Tour

and the close of its career
as a chamber-music organization

Adolfo Betti
Nicolas Moldavan

Alfred Pochon
Iwan d' Archambeau

Providence Clubs Give Fine Lists

Resident Musicians Represented in
Concerts Containing Much
Variety

PROVIDENCE, R. I., Jan. 25.—An outstanding event was fostered by the Chopin Club, which has 500 members, on the evening of Jan. 13. This was the annual guest night, held in Memorial Hall, and the guest artist was Samuel Gardner, composer and violinist.

Mr. Gardner's early youth was spent in Providence, and he was introduced by Mrs. George W. H. Ritchie, the club's president, as "Our Sammy." On Mr. Gardner's program, which was played with breadth of tone and compelling artistry, were two of his own compositions, "In Old Virginy" and "Vaqueros." (Spanish Cowboys). He also played music by Handel, Vivaldi and Mendelssohn.

The MacDowell Club, of which Mrs. Mark N. Bennett is president, held its January meeting and musicale at the home of Mary E. Davis on Jan. 16. Elizabeth Hope Higgins was in charge of the program and took part in it. Also participating were Rose Duart, Cecelia Mullaney, Alice Cullen, Ingeborg Harley, Amelia Strobel Hill, Lydia Bell and Christine Gladhill.

The bi-monthly meeting and musicale of the Monday Morning Musical Club, which has Mrs. Harold J. Gross as president, was held on Jan. 16, when the program was in charge of Lydia Bell. Taking part were Mabel Woolsey, Ruth Tripp, Dorothy Brown, Marjorie A. Atkinson, Ruth Moulton, Helen Vining, Hazel Hadfield, and Katherine Vining.

Festival Chorus Sings

Many section of the state were represented in the audience which filled the Majestic Theater to capacity on Sunday afternoon, Jan. 8, when the Providence Festival Chorus, conducted by John B. Archer, gave its annual mid-winter concert. Very admirable was the singing of works by Handel, Gounod, Holst, Sullivan, Coleridge-Taylor, Edward German and Brahms.

The soloist was Elisabeth Rethberg, who was heard to advantage in an aria from "Der Freischütz," in the solo in "Gallia" and in a group of lieder. Accompanists for the chorus were Beatrice Warden Roberts and Ruth Tripp. Miss Rethberg's accompanist was Viola Peters. The concert was financed by Stephen O. Metcalf, president of the Festival Chorus and of the Providence Journal Company.

An interesting event at the Providence Art Club on Jan. 5 had for its chief feature a delightful recital on the viola and violoncello by Mrs. Alix Young Maruchess of New York. Beatrice Warden Roberts was the accompanist. Ada Holding Miller, soprano, arranged the recital. Mrs. Maruchess gave a brief descriptive talk on the two instruments. She was the guest, while in Providence of Mrs. Wassily Besekirsky.

To help raise funds for the purpose of financing Music Week for the Rhode Island Federation of Music Clubs, of which Mrs. Caesar Misch is president, the state body took over the lower floor and boxes of a local theater on Jan. 9 and sold the tickets with signal success. Virginia Boyd Anderson headed the committee.

Avis Bliven Charbonnel presented her talented young pupil, Dorothy May Brown, in piano recital at the Providence Plantations Club on Jan. 14. This was the young pianist's third recital. She played compositions by Beethoven, Bach, Tcherpnin, Liszt and Chopin.

N. BISSELL PETTIS.

Newark Festival Chooses Soloists

NEWARK, N. J., Jan. 26.—The Newark Music Festival Association announces the election of new officers as follows: President, Charles M. Lum; vice-presidents, Charles L. Farrell and J. J. Spurr; treasurer, Fred W. Thorne; secretary, Charles Grant Shaffer; executive committee, Spaulding Frazer, chairman, and Messrs. Thorne and Shaffer. Soloists for the festival, which will be held in May on two successive Monday evenings in the Mosque Theatre, will include Florence Austral, Mary Lewis, Rene Chemet, and Reinald Werrenrath.—P. G.

Harold Flammer Visits Coast

Harold Flammer, president of Harold Flammer, Inc., has left on a business trip to the Pacific Coast. He will visit the important musical centers and personal friends.



"Triumphs"
as an
orchestral
soloist
achieved by

RUTH BRETON

with the NEW YORK SYMPHONY Orchestra

"Played with a mastery that took the audience by storm."

—New York Times

with the NEW YORK PHILHARMONIC Orchestra

"She exhibited again the musical quality of her phrasing, her large and opulent tone, her technical facility, her poised and modest bearing, and the sincerity of her artistic attitude."

—Lawrence Gilman, Herald-Tribune

with the CINCINNATI SYMPHONY Orchestra

"It was a triumph for Miss Breton."

—Cincinnati Enquirer

with the ST. LOUIS Orchestra

"Plays with a warmth that stirs her hearers."

—St. Louis Globe Democrat

with the PHILADELPHIA Orchestra

"It would be impossible to overemphasize the poetic perfection of her performance. Her fine fiddle sang with such sheer inspiration that admiration for her flawless technique was lost in enjoyment of the lyric loveliness of her tone and grace of phrasing."

—Linton Martin, Philadelphia Inquirer

with the BALTIMORE SYMPHONY Orchestra

"... blessed last night by the best soloist we have heard with any symphonic organization this year."

—Baltimore News

with the CLEVELAND Orchestra

"In sum, a violinist born to the purple."

—J. H. Rogers, Cleveland Plain Dealer

Steinway Building
New York

Concert Management
ARTHUR JUDSON

Packard Building
Philadelphia

Paris, too, Acclaims Dimitri Tiomkin

"Champion of the Modernists"



Here at last we have a program which gives us a change from the worn-out repertoires by our pianists. Monsieur Tiomkin, who should be commended for presenting to the United States our most modern composers, proved himself to be, at the Salle Gaveau, a perfect interpreter of these works which must sometimes be given to the public by brilliant execution. . . . In conclusion, it was an evening of extreme interest, complete success for Tiomkin, who had to add a few more numbers at the close of the performance.

—Houbert, *Monde Musical*, November 30, 1927.

Monsieur Dimitri Tiomkin appears with a masculine authority and an exquisite feeling for color as champion of the modernists: Stravinsky, Poulenc and Ravel.

—E. F. Velletaz, *Les Debats*, November 30, 1927.

Monsieur Dimitri Tiomkin must also be highly praised for his happy initiative. This original artist passed in review a few of the most typical examples of modern music (Stravinsky, Prokofieff, E. Bloch, Monpou, Milhaud, Poulenc and Ravel). And as he executed with subtle understanding some of the most diversified modern fantasies, he deserves our most grateful sympathy. He is, furthermore, a delightful pianist with a touch that responds delicately and sympathetically to crystalline harmonies.

—M. Paerol, *Gaulois*, November 27, 1927.

This was very well understood, on the other hand, by Monsieur Dimitri Tiomkin, a virtuoso who has his technique under fine mastery, whose program combined the names of Scriabine, Stravinsky, Prokofieff, Poulenc, E. Bloch, Ravel.

. . . . Tiomkin himself is a clever composer as well as a delicate and vigorous pianist. He understood very pertinently how to mark the differences in style which characterize the works which he had chosen and his success was absolutely merited.

—S. Golestan, *Figaro*, November 27, 1927.

With a sagacity which cannot be sufficiently praised, Monsieur Dimitri Tiomkin gave a program of exquisite music, and boldly placed the performance under the auspices of the modern artisans. Monsieur Tiomkin, at any rate, finds himself at ease among them. His playing, which is full of agility, delights in half tones, and the harmonies obtained by him are felicitous in their effect. His technique shows refinement and his understanding of the various composers bears witness to fine musicianship. . . . The public were not niggardly in their enthusiastic evidences of admiration.

—Marcel-Bernheim,

Le Courier Musical, December 15, 1927.

The interest of the performance given by Monsieur Tiomkin, lay particularly in the composition on his program, which was exclusively devoted to modern music, of which he is an intelligent interpreter. He has an admirable understanding for the esthetic feature of this music, and displays a masterful technique. His playing brings out finesse and beautiful harmonies.

—J. Messenger, *Comoedia*, November 28, 1927.

We are grateful that Monsieur Tiomkin has been bold enough to make up a new program, in which Scriabine and Tansman joined ranks with Stravinsky, Ravel, and Monsieur Tiomkin himself, of whom a composition elegantly written revealed a clever composer as well as a performer of genuine merit.

—G. Bret, *Intransigent*, December 4, 1927.

Monsieur Tiomkin vibrates to the modernists, whose charms he brilliantly unfolds. His performance fascinates; his phrases array themselves in colorful and sparkling harmonies.

—E. Tromp, *Excelsior*, December 1, 1927.

Monsieur Tiomkin devotes himself exclusively to the modern music, which he defends with a well commanded intelligence and abundant material

means. Divided among Russians, Poles, and Frenchmen, he shines above all in Ravel, whose pertinent and tender compositions he exalts in a scale of harmonies singularly concordant.

—M. Ferraud, *Chanteclair*, December 3, 1927.

This young pianist who is gifted with a brilliant technique, has given conclusive proofs of his calibre in playing the great classics and the romantic compositions while giving place entirely to the modern school in his debut programs. An irresistible power urged him to break away from the past, and for the last year he has turned to the contemporary school, and particularly toward the "ultra-moderns." Since his last concert given at the Salle Gaveau, November 22nd last, he has revealed himself to be one of the greatest interpreters of Ravel, Prokofieff, Stravinsky, Monpou, Poulenc and Milhaud, to which he has added his own personality, that is made up at once of the most adorable fantasy, the most sensitive and brilliant ingenuity, and the most appropriate sense of humor imaginable. He has shown a deep comprehension of the spirit of his time through his ability to reflect it with such judicious truth. Thus, even elect beings may succeed in putting themselves so perfectly in harmony with their times, whose spiritual life transcends the majority of their contemporaries. Monsieur Dimitri Tiomkin is one of the first among these elect.

—Jacques Decaudin,

Le Courier Musical, January 1, 1928.

Dimitri Tiomkin, who is acclaimed as an active propagator of modern French music for the piano in America, has recently given at Carnegie Hall, in New York, a concert which achieved a great deal of success. Berlin, and then Paris, have also accorded to him the most hearty welcome.

—M. Primet, *Comoedia*, November 29, 1927.

Recital Management

ARTHUR JUDSON

Steinway Hall

New York

St. Paul Pleased With "Henchman"

Verbrugghen Conducts Orchestra and Pianists Are Accorded Cordial Welcome

ST. PAUL, Jan. 25.—The first of four performances of Deems Taylor's opera "The King's Henchman" was given in the Metropolitan Theater on Jan. 12.

Scarcely, if ever, had the music element in St. Paul been better prepared for the hearing of a new work. Hardly a club or musical group in the city but had studied and presented the work in one form or another. English and music departments of the public schools had been made familiar with book and score. Edna St. Vincent Millay, author of the libretto, was presented to a large audience in an evening's entertainment, which, although she did not read from "The King's Henchman," was splendid advertising for the operatic presentation at hand.

Points conceded to be of out-standing interest in the first performance were the excellence of the score, the charm of the English text, the scenic investiture, the adequate cast and capable conductor, Jacques Samossoud. The fact that Deems Taylor demonstrated in this work the qualities of creative musicianship in dramatic form dominated that other fact, pridefully put forth, that he is an American. That another and perhaps better American opera has been produced than we have before heard seemed not so much the point as that an enjoyable evening had been provided by composer and poet who in this connection are acclaimed artists first and classified as to nationality second.

The cast for the opening performance included Marie Sundelius as *Aelfrida*; Edithe Reeves, *Ase*; Henri Scott, *King Eagar*; Rafaelo Diaz, the *Henchman*; Alfredo Valenti, *Maccus*. The dramatic power of the three men in the last act was powerfully effective.

Symphonic Program

The conflict in date between the opening night of the short opera season and the ninth symphony concert in the series conducted by Henri Verbrugghen was held accountable for the rather small audiences in both places. Chandler Goldthwaite, formerly St. Paul's municipal organist, was the



Everybody Smiled When Alberto Bimboni of New York Arrived in Minneapolis to Direct Rehearsals of His Opera "Winona," Scheduled to be Given in the Municipal Auditorium on Jan. 27. From Left to Right in This Picture are Seen: Perry Williams, Secretary of the Minneapolis Civic and Commerce Association and Author of the Libretto; Mr. Bimboni; General George E. Leach, Mayor of Minneapolis; H. K. Zuppinger, Musical America's Minneapolis Correspondent; W. W. Gibson, Chairman of the Committee Representing Twenty-five Minneapolis Service Clubs Who Sponsor the Production of "Winona."

soloist. He demonstrated anew his command over the resources of a fine instrument, a masterly technic, a poetic fancy which was not without a sturdy dignity and gave a commanding rendition of Guilman's Symphonie for organ and orchestra, No. 1, in D Minor. Two of his encore numbers were of his own composition, a fascinating Staccato Etude, and Chanson Triste.

The orchestral numbers began with Three Preludes from Bach's "Well-tempered Clavichord," charmingly orchestrated by W. Kes. So well did these suit the mood of the audience that a repetition of the last was amiably conceded. Another delightful offering was Wagner's "Siegfried Idyl." The symphony was that of Saint-Saëns No. 3, in C Minor, which employed the organ, played by Mr. Goldthwaite, and the piano, played by Herman Ruhoff.

Rudolph Ganz was the piano soloist at

the concert preceding this by one week. His number was the "African" Concerto by Saint-Saëns. The orchestral numbers were Mozart's Overture to "The Marriage of Figaro," the Brahms Symphony No. 4, in E Minor, and Schelling's "A Victory Ball."

Another important event was the appearance of Moissaye Boguslawski in a piano recital devoted entirely to Chopin. This was given before the boys in attendance at the St. Paul Academy Country Day School and guests. The very enjoyable event was arranged by John de Q. Briggs, head master of the school.

Undisputed pleasure was the accompaniment of a musical event announced as a two-piano recital by Silvio Scionti and Stell Anderson, but including solo numbers by both artists. The concert was one of a series given in St. Agatha's Conservatory.

FLORENCE L. C. BRIGGS.

Brooklyn Greets Operatic Singers

Metropolitan Company Presents "Lucia." Chorus Appears to Advantage

The Metropolitan Opera Company presented the sixth of the season's subscription performances in the Academy of Music, Brooklyn, on Jan. 17. One of the largest audiences of the season, equaling in numbers the attendance at the "Norma" revival, was on hand to applaud the singing of Amelita Galli-Curci in "Lucia di Lammermoor." Giovanni Martinelli was *Edgardo*, and Giuseppe De Luca the *Enrico*. Also in the cast were Minnie Egner, Ezio Pinza, Alfio Tedesco and Giordano Paltrinieri. Vincenzo Bellezza conducted.

Glee Club Heard

The Central Glee Club, under the direction of A. Y. Cornell, gave the first of its seasons' concerts in the auditorium of the Central Branch Y. M. C. A., on Jan. 12.

Assisting artists were Mary Craig, soprano, and Judson House, tenor, who were heard in a duet from "Madama Butterfly" and in solos. The Club sang music by Spross, Shaw, Friml, Shields, and Herbert, in addition to "Adeste Fidelis." The Club octet sang Burleigh's "Just You" with an incidental solo by Adolph Klein. The Club quartet was also heard in Sullivan's "The Long Day Closes." The chorus sang with fine spirit and achieved some particularly fine *mezza voce* effects. Able accompaniments were supplied by Louis West.

The Brooklyn Free Musical Society, Dmitry Dobkin, director, presented Helen Sigrid Rothermel, contralto; Dmitry Dobkin, tenor; Philip Frank, violinist, and Milton Katz, pianist, in the Academy of Music on Jan. 17. Music by Bruch, Glière, Strauss, Chopin, Debussy, Palmgren, Brahms, Rimsky-Korsakoff-Franko, Paganini-Wilhelmj, Burleigh, Dvorak-Kreisler, Sarasate, Verdi, Gretcheninoff, and Rossini was heard. All the artists were received with enthusiasm. It is a rule of the society that no encores be given.

ARTHUR F. ALLIE.

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CHICAGO OPERA REVIVES "HANSEL"

Favorite Artists Appear in Concert Halls

By ALBERT GOLDBERG

CHICAGO, Jan. 25.—The season's first mid-week matinee of Jan. 4 was devoted to a revival of "Hänsel and Gretel," sung in English, as for several seasons past. Ostensibly offered as an event for school children, some miscalculation placed the date a day after the conclusion of the holiday vacation, resulting in a rather slender audience mostly composed of adults.

The company is well equipped to mount this most appealing work. Irene Pavloska, versatile and vivacious, makes an excellent Hänsel. A boyish quality of impertinence, freedom and ingenuity of action, and a perfection of diction that renders every word clear regardless of the difficulty of the musical phrase, were characteristics of one of this popular mezzo's best rôles.

Her First Long Role

As Gretel, Lucille Meusel had her first lengthy opportunity with the company. Her voice, while of an engaging youthful quality, is somewhat light for the occasionally heavy batteries of Humperdinck's orchestration; at such times as it did have to strive against too much competition it sounded forth gratefully and with pleasant articulation.

Augusta Lenska and Désiré Defrère were the Father and Mother, filling their rôles with practised routine but offering none too choice a quality of English diction. Maria Claessens was sufficiently horrendous as the Witch, and Lorna Doone Jackson and Anna Hamlin as the Sandman and the Dewman sang their brief allotments well.

The work was under the careful direction of Henry G. Weber, who dispensed the glowing colors and charming melodies of the orchestra score with both affection and authority.

A repetition of "Les Sylphides" by the ballet followed the opera.

Marshall as "Manrico"

"Il Trovatore" was presented on Thursday, Jan. 5, with Charles Marshall singing Manrico for the first time in several years, and Cyrena Van Gordon and Virgilio Lazzari restored to the rôles of Azucena and Ferrando. Claudia Muzio was the Leonora as in several previous performances, and Richard Bonelli the Count di Luna.

Mr. Marshall, as versatile a tenor as the company owns, found nothing to daunt him in a rôle that must be of slight concern to an artist who has Otello, Tristan, and Riccardo in his repertoire. Miss Van Gordon finds Verdi's vocal fluencies less to her taste than the tempestuous outbursts of Ortrud, but nevertheless offered an effective impersonation. Mr. Lazzari was, as usual, perfectly dependable and wholly admirable in his one scene.

Loving the Lovers

The sorry tale of Juliet and her boy friend Romeo, set by Charles Gounod to what was sometimes passed for music, was enacted at the Saturday matinee of Jan. 7. As usual the combination of adulterated Shakespeare and synthetic music aroused an audience to fervid enthusiasm. That it was so, and has always been so in this writer's experience with the opera, is difficult to explain. It is perhaps best to charge it to the fact that all the world loves a lover, and let it go at that, without casting any aspersions upon the public taste.

The performance offered little to excite argument either for or against. Edith Mason sang Juliet in what would have been considered a highly worthy manner, had not one often heard her sing better. Her portrayal was marked by a static sort of beauty, but conveyed little sense of animation.

The Romeo of Charles Hackett has the romantic bearing of tradition, if not all of its ardor. He is graceful in the part, however, and expert in sword play. And he can bring a sense of youthfulness into his singing that on the whole atones for various chronic vocal misdemeanors.

Cesare Formichi was a dignified and sonorous Capulet, and Edouard Cotreuil a sympathetic Friar Lawrence. Irene Pav-

loska's Stephano was applauded for her single aria. José Mojica, Désiré Defrère, Antonio Nicolich, Maria Claessens and Eugenio Sandrini completed the cast.

Giorgio Polacco conducted spiritedly, as is his wont, but also, at times, somewhat angularly.

Dal Monte's Farewell

"Rigoletto," on Saturday night, Jan. 7, was the occasion of Toti Dal Monte's seasonal farewell. Other artists appearing were Lorna Doone Jackson, Richard Bonelli, Antonio Cortis, Howard Preston and Chase Baromeo. Henry G. Weber conducted.

The Sunday matinee of Jan. 8 had an element of novelty in the first appearance of Vanni-Marcoux as Escamillo in "Carmen." Like all of this great artist's interpretations, it had elements of the deepest originality. So often nothing but a pictorial foil to Don José, this Toreador was a living human being with obvious likes and dislikes, trusts and distrusts. Although not finding all of the music vocally congenial, Vanni-Marcoux carried the rôle to a triumphant conclusion through his flaming feeling for dramatic truth.

The rest of the cast was that of the previous performance: Mary Garden, Kathryn Witwer, Anna Hamlin, Eleanor Marlo, Fernand Anseu, José Mojica, Désiré Defrère, and Edouard Cotreuil. Polacco conducted.

Another "Ortrud"

"Lohengrin," which in spite of several inflections of Wagnerian tradition, has proved one of the season's most successful productions, was repeated on Tuesday, Jan. 10. Save for the Ortrud of Augusta Lenska, the cast was the same as for the first performance. Leone Kruse, Rene Maison, Robert Ringling, Alexander Kipnis and Howard Preston. Henry G. Weber conducted.

Miss Lenska sang the lyric passages with a tone of fruitful quality and delivered much of the declamation with thoroughgoing expressiveness. The vehement moments fell somewhat short of their best effect through sheer lack of power. Mr. Ringling altered the blood curdling ferocity of his former appearance by discarding his black beard and donning a most knightly helmet.

Macbeth's First Appearance

Florence Macbeth made a belated first appearance of the season with the Civic Opera forces in the "Rigoletto" matinee of Jan. 18. Gilda is one of the rôles in which the popular American coloratura is most proficient. She was warmly applauded. Otherwise the cast consisted of Lorna Doone Jackson, Charles Hackett, Richard Bonelli, Virgilio Lazzari and Howard Preston. Roberto Moranzoni conducted.

"Tannhäuser" was presented at the Saturday matinee of Jan. 14, sung by Leone Kruse, Augusta Lenska, Forrest Lamont, Richard Bonelli, José Mojica, Alexander Kipnis and Howard Preston. Henry G. Weber conducted.

A special performance of "Faust" was given for high school students on Sunday evening, Jan. 8. The cast, save for Eide Norena's first local performance as Marguerite, was the same as for earlier hearings of the same work: Rene Maison, Désiré Defrère, and Alexander Kipnis. Miss Norena's portrayal of the heroine was one of graceful youth and splendid vocalism. The Jewel Song was the occasion for enthusiastic applause.

Repetitions have been given of "La Gioconda," "Faust," "Sappho," and "The Jewels of the Madonna." Taking part in these, under the batons of Mr. Polacco and Mr. Moranzoni, have been Mary Garden, Maria Claessens, Lucille Meusel, Fernand Anseu, José Mojica, Désiré Defrère, Edouard Cotreuil, Edith Mason, Irene Pavloska, Rene Maison, Alexander Kipnis, Antonio Nicolich, Rosa Raisa, Augusta Lenska, Lorna Doone Jackson, Charles Marshall, Cesare Formichi, Chase Baromeo, Lodovico Oliviero, Eugenio Sandrini, Antonio Cortis and Giacomo Rimini.

ALBERT GOLDBERG.

RECITAL EVENTS

(Continued from page 9)

power of the most stirring sort. A group of Strauss and songs in English proved that she possesses, as well, refinement and vocal mastery of a most unusual sort. Isaac Van Grove was the accompanist.

Mr. Orloff, in including Chopin's E Flat Major Nocturne and the "Black Key" Etude in his list, did not display the canniest wisdom in program making. Nor did Schumann's Symphonic Etudes, Chopin's third Scherzo and short pieces by Skriabin, Liszt and Liszt add materially to the evening's interest. All of this music, however, he played with a Pachmanesque refinement of style, a beautifully liquid tone and pleasant, if somewhat conventional, ideas of interpretation.

Due to the illness of Elisabeth Rethberg, Florence Austral was called to make a second recital appearance within twelve hours at the Kinsolving musical morning of Thursday, Jan. 12. Assisting her were John Amadio, flutist, and Raoul Vidas, violinist.

Miss Austral's powers were fully equal to the emergency, for she sang quite as well and just as successfully as on the preceding evening. "Ocean, Thou Mighty Monster" from Weber's "Oberon," which is to sopranos what Liszt's B Minor Sonata is to pianists, was given a performance of amazing breadth and contrast. To put the

seal on a remarkable versatility, "Thou Charming Bird," from David's "Pearl of Brazil," was also included in the program.

Sara Levee, winner of the piano section of this season's Society of American Musicians' contest, claimed her reward by appearing as soloist at the popular concert of the Chicago Symphony Orchestra on Thursday, Jan. 12. Miss Levee played Beethoven's Fourth Concerto in G Major, and although listed for only the first movement, so considerable was her success with the audience that Mr. Stock, who conducted, permitted her to play the last movement for an encore.

For the orchestral section of the program, Eric DeLamarter, assistant conductor, made one of his infrequent appearances, directing Saint-Saëns' "Marche Héroïque," Mozart's E Flat Symphony, Alfvén's "Midsummer Wake" and a Dvorak "Slavonic" Dance.

Margaret Lester's Recital

Margaret Lester, soprano, was heard in recital in Kimball Hall on Jan. 13. In addition to a sympathetic voice of lovely quality, which is under excellent control, Mrs. Lester displayed poetic insight in projecting the musical content of her songs. Included in a program of exceptional worth were four English songs transcribed by Peter Warlock; three numbers from Adolf Brune's "Elegien" cycle, and two songs by William Lester, who officiated as an excellent accompanist.

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Inherently a voice of lyric timbre, it can nevertheless summon ardors after the manner of the most full-voiced tenors. No less it spins out the lightest of high tones that merely float as a breath upon the air. Whether the tone be light or full, quality is never sacrificed. Tone is always beautiful. Indeed, Mr. Schipa, by his voice alone, is one of those singers who make tenors the most popular of all popular idols.—*Transcript*, Nov. 28, 1927.

BOSTON

It is with a masterly musicianship that this singer rounds out the fulfilment of his art. A large and appreciative audience responded to Mr. Schipa with that seldom heard spontaneity of applause which carries the freshness, crack and ripple of genuine enthusiasm, so rare a satisfaction to the ear these days in Boston.—*Traveler*, Nov. 28, 1927.

BOSTON

No fault could be found with the manner in which he sang his one German song, Schubert's "Du bist die Ruh," which had a limpid purity of style and a cool beauty of vocal tone that were enchanting. Mr. Schipa's voice is used generally with admirable lightness and freedom.

The enthusiasm of the audience was unbounded and prolonged. Many encores were demanded by name, which were finely and exuberantly given.—*Globe*, Nov. 28, 1927.

CHICAGO

SCHIPA—One is justified in capitalizing this name. After his performance of yesterday afternoon at the Auditorium where he has won his spurs behind the footlights, one is again conquered by the matchless charm of this God-given voice, wedded as it is to the rare musical intelligence, the sense of fitness, the grace and dignity, the inescapable lyricism of Schipa's art.—*Evening American*, Oct. 24, 1927.

CHICAGO

Be it added that he not only has a super-quality voice, but he is a singer of songs with heart and intelligence. His only fault is that he gives too much, in a recital. Seldom do you get so much for the price of one recital ticket.—*Tribune*, Oct. 24, 1927.

CHICAGO

The purity, the evenness, the sustained legato, all traits of his vocal artistry, brought him rapturous applause from the audience which filled the big theatre.

The well-known air "Il mio tesoro intanto," from Mozart's opera "Don Juan" was another fine exhibition of this great artist's gifts and rarely has this aria been sung with such refinement of style and with so beautiful a tone quality.—*News*, Oct. 24, 1927.

Opera

TRAVIATA

Schipa's well-named golden voice poured forth in untiring richness. —*Evening American*, Nov. 4, 1927.

TRAVIATA

There is, alas, only one Schipa. What the American public could not have expected in art. There has not been a lyric tenor of the generation I have watched through the footlights of the Auditorium since the Examiner, Nov. 4, 1927.

LUCIA

Nothing lovelier than Schipa's finely phrased Edgardo can be heard on the stage. If Schipa is the idol of the Saturday Evening American, one can but congratulate them for it. —*Chicago Evening American*, Nov. 4, 1927.

LUCIA

Tito Schipa rejoiced the faithful Saverio. The constancy which waits for him with constancy from year to year.—*Chicago Evening American*, Nov. 14, 1927.

MARTHA

Mr. Schipa in the fourth act, in the following ensemble, outdid himself. He had his moods, and yesterday's visions when Mr. Schipa had everything in tone seems to burst spontaneously into immediate necessity. The aria was the ensemble there was a genuine passion into the tone.—*Chicago Evening American*, Nov. 16, 1927.

MARTHA

Schipa is seen and listened to as a perfection. His voice is spun-gold perfection that of the immaculate nuptial. —*Evening American*, Nov. 16, 1927.

BARBER OF SEVILLE

Mr. Schipa sang the music of the Barber of Seville. He has never been able to sing it. The serenades he accompanied himself on the guitar was a final duet the roulades fairly bubbled. Any coloratura soprano could have any coloratura soprano could have.

LINDA DI CHAMOUNIX

It was singing such as the mournful Linda Di Chamounix. He has never been able to sing it. The serenades he accompanied himself on the guitar was a final duet the roulades fairly bubbled. Any coloratura soprano could have any coloratura soprano could have.

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all velvet and gold, is
s of the world today"

SCHIPA

Opera

golden voice is as exquisite as ever,
singing in richness and beauty.—Chicago
Herald, Nov. 27, 1927.

one Schipa. Were there a hundred the
could not have enough of his matchless
been a lyric tenor to equal him during
we watched them come and go across
the Auditorium.—Chicago Herald-
Examiner, Nov. 14, 1927.

an Schipa's finely polished, beautifully
be heard on the lyric stage today, and
of the Saturday matinee contingent,
ulate them for exceedingly good taste.
American, Nov. 14, 1927.

the faithful Saturday afternoon audi-
for him with an almost pathetic
ar to year.—Chicago Journal, Nov.

fourth act, in the famous aria and the
outdid himself. The best of them
and yesterday was one of those occa-
pa had everything at command. The
t spontaneously forth from the im-
The aria was loveliness itself and in
was a genuine feeling that brought a
tone.—Chicago Evening Post, Nov.

listened to as one sees and listens to
ice is spun-gold, his phrasing and dic-
immaculate musician-poet.—Chicago
Herald, Nov. 16, 1927.

ALLE
e music of the first act as few have
g it. The serenade in which he accom-
guitar was a little gem. Then in the
ades fairly bubbled forth as neatly as
ano could have done them. A real
no could have done them.

DUNIX
as the mournful ones are wont to say
he face of the earth years ago. They
singing was never common, but Schipa
still exists.—Chicago Evening Post,

Concert

NEW YORK

Mr. Schipa's pianissimo, soft as a breath, wooed and won
the audience at large, and that on the stage behind him
in particular. His voice soared in forte to glorious heights
or slid smoothly to a mellifluous middle register.—World,
November 22, 1927.

NEW YORK

The purity and evenness of tone, the unexcelled mezza
voice and the perfection of diction and phrasing which
have ever distinguished his offerings were well to the fore,
as was the elegance of style that helps make his work
notable.

The peak of the recital was reached in Schubert's "Du
bist die Ruh!" which was an unforgettable bit of lyricism,
its pianissimo portions being sung with a rapt tenderness
that was deeply moving, leading to a climax splendidly
conceived and executed.—Evening World, November 22,
1927.

NEW YORK

It was a dramatic occasion when Tito Schipa stepped onto
the stage at Carnegie Hall last night to sing in recital
before the adoring crowd that packed the house and stage.
The hall was filled intermittently with exquisite song and
thunderous applause.—Evening Post, November 22, 1927.

TOLEDO

Almost from the first note of the tenor's opening selection,
his audience was completely and willingly enthralled. . . .
The superlative beauty of his superb voice, coupled with
his consummate mastery of the singer's art, made every
song a thing of exquisite and memorable loveliness.—
Blade, Nov. 26, 1927.

TULSA

For more than two hours Schipa held his audience at
almost breathless attention.—Tribune, Nov. 8, 1927.

MEMPHIS

Hearing him last night one could readily understand why
all the greatest love songs in the world are written for
tenor voices. . . . His lack of mannerism, graceful poise,
human attitude and expression won all hearts from the
very inception of his singing.—Commercial Appeal, Nov.
19, 1927.

INDIANAPOLIS

Few of the lyric tenors singing today can attain the
ravishing limpidity, the sparkling loveliness of the quality
of his voice. He sings with great facility, and one finds
it easy to abandon oneself to the isolated radiance of his
tone.—News, Dec. 5, 1927.

INDIANAPOLIS

Here is a voice of wonderful beauty and exacting purity,
here is a personality which has excluded all fireworks but
just the voice and the brains back of it.—Times, Dec.
5, 1927.

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KREISLER RETURNS

THE artist who always does a thing well will never, it is said, do anything very well. An artist as great as Fritz Kreisler will always attain a certain standard of excellence, from sheer force of habit if from no other cause; but to expect even Kreisler to remain invariably at the apex of his power would be to make an unreasonable demand on the limitations of human nature.

Giving his first violin recital of the New York season in Carnegie Hall on the evening of Jan. 18, Mr. Kreisler played chiefly in the manner of an artist who finds the concert a necessitous occasion, not an event conducive to his individual pleasure. A percentage of such appearances must unavoidably be the experience of every sensitive performer who is conscientious enough to keep engagements at whatever cost of personal inclination, and the risk of meeting this condition rests on the shoulders of the public, which has no just ground for complaint if performances sometimes fall below the level at which we all would like to see them sustained.

When, for example, Mr. Kreisler played the E Major Sonata of Bach, with a piano part supplied from his own pen, he appeared to be out of the mood which he has so often projected with irresistible effect. He was more Kreisler in the "Devil's Trill" Sonata, to which he lent temperamental idiosyncracies that gave it an aspect of novelty and which he handled throughout with a noble simplicity, plus, of course, technical wizardry, that carried conviction. Schumann's Fantasia in C, Op. 131, does not show Schumann at best, and this was a time when Mr. Kreisler did not help to make the music interesting. Less consequential pieces were by Schelling, Albeniz, de Falla and the player himself.

Carl Lamson accompanied. He has played with greater enthusiasm; a curious mist seemed to obscure the customary brilliance of both parties to this concert. D. B.

AT THE ROOSEVELT

ANTON ROVINSKY, pianist, The Revelers, a male quartet, already familiar to radio fans, assisted by Frank Black at the piano, and Dr. Sigmund Spaeth, were the attractions at the Roosevelt Recital on Saturday afternoon, Jan. 21.

Mr. Rovinsky played an interesting program of modern music including "Sea Burial" by Lane, "Scenes in Chinatown" by Ornstein, Clifford Vaughn's Two "Singhalese Dances," Debussy's "Children's Corner" suite and John Alden Carpenter's musical setting for "Krazy Kat." For the last number Dr. Spaeth read the text as a running comment on the music. These explanations concerning the tribulations of the idealistic Krazy Kat and his nemesis, Ignatz Mouse came in for a good deal of merriment on the part of the audience. Mr. Rovinsky played with distinction and was particularly brilliant in the charming Debussy numbers.

Of outstanding importance in The Revelers' program was a splendid arrangement by Frank Black of the "Rhapsody in Blue" which they sang vividly and with fine harmonic effect. Their other numbers which were equally interesting included "Dinah," "De Gospel Train," a Spiritual, "Oh, Miss Hannah," "Birth of the Blues" and "Nola." The Revelers are a quartet of unusual attainments, and are doing much to establish a place in the concert room for the popular songs of the day. They gave numerous encores.

Dr. Spaeth added immeasurably to the enjoyment of the afternoon by his realistic rendering of some ballads of the early nineties.—S. R.

SCHELLING ENTERTAINS THE CHILDREN

AN audience, small only as to the size of its individual members, greeted Ernest Schelling with cheers and applause Saturday morning, Jan. 21, when that gracious and entertaining gentleman walked onto the stage of Carnegie Hall to present the first children's Philharmonic concert of the fifth season. With just the right amount of wit, and just the right amount of seriousness calculated to win and hold the attention of adults and children alike, the conductor projected his program, concentrated principally on the stringed instruments of the orchestra. Everyone was delighted with the intervals of darkness during which appropriate pictures were flashed on a screen, and the music which was chosen to suit the occasion won salvos of applause no less resounding for the diminutive hands which produced them. The program included the Mozart Overture to "The Marriage of Figaro," the Handel Concerto Grosso in D and the Corelli "Pastorale" for stringed orchestra; the

Pizzicato movement from Tchaikovsky's Fourth Symphony; Rimsky-Korsakoff's "Bumble Bee," "The Minstrel Boy," and the Overture to "William Tell." Interest in music appreciation had evidently not been allowed to lapse since last season, for Mr. Schelling's occasional questions were answered correctly and vociferously from many parts of the hall.—F. Q. E.

FLONZALEY QUARTET

BEETHOVEN'S Quartet in C Sharp Minor was the piece de resistance of the Flonzaley's evening of chamber music in the Town Hall, Jan. 17, which was the second subscription concert to be given by this group. Its message was illumined by an insert which bore a detailed analysis of it, from the pen of Richard Wagner. This number was played throughout its five movements without pause. Schubert's "Quartett-Satz" in C Minor began the proceedings and delighted the audience with its inherent delicacy and the airy reading it was accorded by the Flonzaleys, while Haydn's Quartet in C brought the enjoyable program to a close. Only the long association of individual artists of the calibre of these four can result in music of the charm of detail and sympathy of reading of this one. The Flonzaley Quartet is now nearing its twenty-fifth anniversary, having been founded in 1903 by E. J. de Coppet. The personnel is composed of Adolfo Betti, first violin, Alfred Pochon, second violin, Nicolas Moldavan, viola, and Iwan d'Archambeau, cello. A crowded hall proffered the abundant applause so richly deserved by these dignified and masterly musicians.—H. H.

SEGOVIA WITH THE FORUM

KURT SCHINDLER'S popular Musical Forum turned Spanish Sunday night, aided and abetted by that amazing guitarist, Andres Segovia, by the appropriate atmosphere of the Guild Theater, and by the colorfully garbed chorus of twenty selected singers—that is, the women were gay in bright shawls, while the men remained prosaically dress-suited. During a portion of the evening the flavor was French, when the chorus sang Ravel's "Trois Chansons," delightful morsels of folk fancy, (the lyrics also written by the composer) harmonized intricately and hauntingly.

Mr. Segovia, heard in such appropriate surroundings, earned another laurel leaf to wear in his crown. His wizardry on his unlikely instrument is the more mysterious in that it is almost impossible to watch the



performance of his telling right hand. Spanish rhythms, gay or melancholy, floated out on the air, borne by tones of exquisite beauty and variety. Many of the things he played were dedicated to him by Torroba, Turina, Ponce and others; while transcriptions of works by Granados and Albeniz were equally entrancing.

The chorus sang with nice precision, spirit and balance, and various soli were capably sung by Lillian Gustafson, Milo Miloradovitch, Enid Hewitt, Grace Leslie, Charles Premman and Frederick Baer. The vocal program was made up mainly of Catalonian folk tunes. Mr. Schindler conducted, setting the pitch with a quaint sixteenth century virginal, which was lent by Felix M. Warburg for the occasion.—F. Q. E.

MOLINARI'S FAREWELL

BERNARDINO MOLINARI made his third and final appearance with the Philharmonic Orchestra Sunday afternoon, Jan. 22. His program, except for the inclusion of Rossini's Overture to "Tancredi" and Verdi's Overture to "I Vespri Siciliani," consisted of numbers he had given at his two previous concerts. They were Beethoven's C Minor Symphony, the Suite for String Orchestra by Corelli, "Novelletta" by Martucci, Debussy's "L'Isle Joyeuse" (transcribed by Molinari) and the "Tannhäuser" Overture.

Mr. Molinari demonstrated again that he is a musician of sensibility, intent upon bringing out every quality latent in a score. If he errs, it is rather on the side of over-zealousness in that direction.



Photo Bain News Service
Fritz Kreisler

His rendition of the music of his compatriots—Verdi, Rossini, Martucci and Corelli—was particularly satisfying. It seems that he is at his best in music of a lyric quality.

The first movement of the C minor Symphony suffered somewhat in his peripatetic hands, although the rest of the symphony received a splendid performance.—S. R.

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THE metropolis may be blasé, but it still registers a polite expression of astonishment at the spectacle of one of the world's greatest piano masters acting as accompanist for a woman violinist of slightly less magnitude. Once this strange phenomenon was accepted, however, a brilliant audience settled down to enjoy the two, Lea Luboshutz and Josef Hofmann, who gave their famous sonata program in Town Hall Monday night, Jan. 16, as guest artists of the Beethoven Association. It is beyond the imagination to conceive of a more finished, artistic and sympathetic performance than Mr. Hofmann gave in his subordinate position, never wilfully asserting himself to the disadvantage of the violinist, and yet compelling the majority of attention.

Both musicians seemed sincerely devoted to the cause they had set for themselves. They played first the Grieg Sonata in F, Mme. Luboshutz bring to its lyrical beauty a tone of doubtful suavity, albeit a technic of vigor and a poetic interpretation. Mr. Hofmann's virtuosity in the Franck A Major Sonata and the piano arrangement of the orchestral score for the Bruch Concerto in G Minor which followed were the memorable events of the evening. The violinist was at her best in the Franck, displaying an emotional quality, at which was certain other times lacking.—F. Q. E.

CAROLYN BEEBE'S SALON

THE New York Chamber Music Society, of which Carolyn Beebe, is the guiding spirit, gave the third of its Sunday Salons on Jan. 15 at the Plaza Hotel, playing Andre Caplet's Quintet in D for piano, flute, oboe, clarinet and bassoon, Brahms' Horn Trio in E Flat, and Deems Taylor's "Through The Looking Glass" Suite. This suite, first written for the Chamber Music Society, was given on this evening in the original form in which it was written and performed by this organization in 1919, though the orchestral version is more generally heard. The musicians included Carolyn Beebe, founder and pianist, the New York String Quartet, composed of Ottokar Cadek, Jaroslav Siskovsky, Ludvik Schwab and Bedrich Baska, and Gustave Langenus, clarinet; Meredith Wilson, flute; Bruno Labate, oboe; Benjamin Kohon, bassoon; Bruno Jaenicke, French horn; and Anselm Fortier, double bass.

The Caplet Quintet opened the program and while interesting was neither so gratifying to the ears as the Brahms Trio, nor so rich in musical humor as the Taylor suite, which was not enthusiastically received. The Chamber Music Society was responsible for an excellent performance and one that demonstrated the fine balance and variety of effects of which this group is capable.

A movement is under way to secure permanently for the New York Chamber Music Society, with a view to bringing about a nation-wide chamber music movement which will result in much-needed service to chamber music composers and artists.

MOISEWITSCH AGAIN

BENNO MOISEWITSCH, poetic, suave and polished, gave his second piano recital in a series of three at Town Hall Sunday afternoon, Jan. 22. Schubert, Beethoven, Schumann and Chopin consti-

tuted the principal elements in his program, which also gave a thought to the moderns with short pieces of Ravel, Palmgren and Medtner. Punctiliousness rather than romance characterized his reading of the Schubert Impromptu in A Flat and the Beethoven "Appassionata" Sonata, but the latter quality reasserted itself in full force and charm in the Schumann "Kreisleriana" excerpts and the familiar Chopin etudes which followed Mr. Moiseiwitsch brought to the Chopin a delicacy of feeling and authority of expression which made this part of the afternoon a high light to many of his listeners. The Etudes were those in F and F Minor, while the Ballade in G Minor and the Prelude in D Flat were also included in this group. Several encores extended the program well beyond five o'clock.—F. Q. E.

BEECHAM'S FAREWELL

WHEN Sir Thomas Beecham conducted his last concert in New York on Sunday afternoon, in Carnegie Hall, he brought out a piece played for the first time by the Philharmonic Orchestra. This was Delius' "Paris: A Nocturne (The Song of a Great City)," and it suffered the misfortune of following immediately in the wake of Mozart's Symphony in C. Mozart is a jealous god, and once he has been given place on a program he allows little elbow room for anyone else. Hence, Mr. Delius did not appear in the most favorable light, though it is possible that he might not have done so in any case.

The Overture to Paisiello's "Nina," Delius pastoral with a cuckoo and a Norwegian folk-song in it, and a ballet air from Grétry's "Zémire et Azor" were the other numbers,—at least they were some of them. One may not consider Tchaikovsky's Piano Concerto in B Flat Minor very much music, but a complete reporter must mention that Vladimir Horowitz played it.—D. B.

LA TRAVIATA FOR BENEFIT

MME. GALLI-CURCI sang the first "Traviata" of the season at the Metropolitan Opera House on the afternoon of Friday, Jan. 13, as a benefit for the Willoughby House and School Settlement. Besides Mme. Galli-Curci, important roles were enacted by Messrs. Lauri-Volpi, and Giuseppe De Luca. Millo Picco, Mmes. Egner and Falco and Messrs. Ananian, Paltrinieri and Reschiglian were cast in supporting roles. Tullio Serafin conducted.

A SATURDAY "NORMA"

THE fifth "Norma" was given at the Metropolitan Opera House on Saturday afternoon, Jan. 14, with Rosa Ponselle in the title role. Frederick Jagel, young tenor from Brooklyn, sang the role of Polione, this being his first appearance as the Pro-Consul. He met the demands of the part most satisfactorily. The rest of the cast included Marion Telva, Elzio Pinza and Giordano Paltrinieri. Tullio Serafin conducted.

Lonnie Epstein was heard in a piano recital which took place in the salon of Steinway Hall on Saturday afternoon Jan. 14. His program consisted of a Mozart sonata, a Fantasia and a number of shorter pieces which Mr. Epstein performed with commendable enthusiasm.

The People's Chorus celebrated its twelfth anniversary by giving a concert in the Town Hall on Saturday evening, Jan. 14, under the direction of L. Camilieri, who has worked untiringly to make this organization of men's and women's voices a finished chorus. That he has made giant strides in the direction of his goal was evidenced by the excellent ensemble singing that was accomplished on this anniversary concert. Catherine Wade-Smith, violinist, was the assisting artist, playing numbers by Porpora, Mendelssohn and Samuel Gardner, with masterly bowing and tasteful interpretations. The Chorus sang pieces by Bach, Beethoven, Handel, Praetorius, into which was mingled an address and singing by the audience. Mr. Camilieri was unstintingly applauded for the excellence of the results he has achieved with this group of singers.

The New York Matinee Musicale, of which Rosalie Heller Klein is president, presented a Sunday afternoon program at the Hotel Ambassador on Jan. 15. Participants were Marvine Green, Alma Beck, Hilda Brady Jones, Walter Warren Pollock, and Hans Hagen. Schumann's G Minor sonata, a group of Schubert songs, a duet from "Thais" sung by Miss Jones and Mr. Pollock, piano numbers by Mr. Hagen and Holst's "St. Paul's" suite, played by the Matinee Musical String Orchestra, under the baton of Alfred Troemel, made up the program which was heartily encored.

Pittsburgh Hears Renowned Guests

Josef and Rosina Lhevinne, Paul Kochanski and Gradova Are Concert Givers

PITTSBURGH, Jan. 25.—The Y.M. & W.H.A. sponsored a joint piano recital in its own hall on Jan. 12, when Josef and Rosina Lhevinne appeared. Both artists created genuine enthusiasm for their superlative art. Mr. Lhevinne played three groups of solos in addition to two-piano numbers with Mme. Lhevinne.

Paul Kochanski, violinist, played before a large audience in Syria Mosque on Jan. 17. As at his former appearance here, Mr. Kochanski captivated his hearers, who responded warmly to his artistry. Pierre Luboshutz was at the piano. The manager was May Beagle.

The Tuesday Musical Club presented Gitta Gradova, pianist, in recital in Memorial Hall on Jan. 17. Playing a taxing program, the artist came off with flying colors. Her recital was followed by a reception to Mrs. Will Earhart, president of the club.

The Max Shapiro String Quartet gave a delightful program at the Y.M. & W.H.A. on Jan. 15. Smetana's E minor quartet and Schumann's quintet were played, interspersed with shorter works of Ravel and Max Shapiro. In the Schumann work, the quartet members were assisted by Oscar Helfenbein at the piano.

Children's Concert

The Fillion String Orchestra, under Ferdinand Fillion, gave a concert for children in Carnegie Music Hall on Jan. 13. A highly diversified program was presented, the soloist being Oscar Helfenbein, pianist.

Roy E. Shumaker, violinist, and Dallmeyer Russell, pianist, offered a fine program of sonatas on Jan. 16, at the P.M.I.

A song recital in costume, entitled "A Russian Reverie," was given on Jan. 15 at the Irene Kaufmann Settlement, by Caroline Himelblue, contralto. She was accompanied by Grace B. Martin and Della Herring.

On the Sixty-fourth anniversary of the death of Stephen C. Foster, melodies by him were sung by a large group of school children at his grave in Allegheny Cemetery on Jan. 13. The Civic Club was sponsor. George Seibel spoke of the composer's life and importance. In attendance were: Mrs. Marion F. Welsh, aged seventy-five, Foster's daughter; Mrs. A. D. Rose, granddaughter; and Dallas Rose, great-grandson. Eva Gulick, a student in the Stephen C. Foster Public School, placed a wreath on the grave.

WM. E. BENSWANGER.

Elschucos Play in Newark

NEWARK, N. J., Jan. 26.—The Newark Music Foundation's second concert of chamber music was given by the Elshuco Trio in the auditorium of South Side High School on Jan. 13.—P. G.

FRAU BAHR-MILDEN-BURG TALKS

By URSULA GREVILLE

LONDON, Jan. 20.—At Munich last week I went to the Akademie der Tonkunst and there saw Frau Professor Bahr-Milden-burg giving a lesson in operatic acting. The time I spent there passed so quickly that I could hardly believe that I had been in the place so long as three hours.

Singing students of the various teachers



Georg Schneevoigt

Conductor of the Philharmonic Orchestra of Los Angeles.

Conducts on Coast

LOS ANGELES, Jan. 23.—Under the baton of Georg Schneevoigt, the Philharmonic Orchestra of Los Angeles has been making remarkable progress. In fact, for the first time in the eight years of the orchestra's existence, the members have been playing to capacity at almost every concert, even when the programs are broadcast. Not only in Los Angeles, but throughout Southern California the new conductor is making symphony concerts in great numbers.

Withal, the remarkable success of Mr. Schneevoigt is easily understandable. He is a sterling musician, with a lively imagination, and excellent taste. He has played Handel with the same success as Stravinsky, and has introduced the innovation on one program with outstanding success.

This is Mr. Schneevoigt's first prolonged sojourn in America. A series of guest engagements was cut short several years ago by illness after two successful appearances with the Boston Symphony. During the summer he will return to fill several engagements as guest conductor with leading European orchestras, but the winter season will find the dynamic Finlander in our midst again.

in the Academy formed the audience, and the girls were put through the rudiments of acting. When I went, I expected to see the usual operatic gesture, and got it from some of the girls: but the teacher herself is a genius. She no longer sings, but she gives more impression of the music without singing than do many singers with divine voices.

It was a great opportunity, and I would not have missed it for the world. All the time she insisted on dragging from the pupils their conception of the words. But only one bright-eyed maiden had thought, and it was amusing to see how much more severe the great Frau Professor was on this intelligent and charming singer (Fraulein Maechler, whose future looks assured.)

The Need of Work

But we talked afterwards and she told me that singers came now to her whose equipment was nil.

"Yes," I said, "I've heard." "They think if they memorize the words and have studied the music more or less accurately they are ready for leading parts, when their real place is among the chorus. This does not apply to all; that is understood. But the average student has no idea of hard technical study; and the fresh voices come, and with their youthful charm they make a few appearances. And then, poor children, the day comes when their voices fail them; the hard work that is the inevitable result of success has turned the fresh pure voice into a reedy thread, and one by one they sink out of the running, their place to be taken by more youth."

"Only those with the stamina of an ox can stand up against such slaughter of gifts. There are a few, but very few, whose idea is to sing well. These are a different proposition. Their one thought is to work, and to find some teacher who knows"—and then she shrugged her shoulders and we both thought of the thousands of *répétiteurs* all over the world who, having played for great singers, think they can make singers great.

And she went on: "the world is strewn with the dead souls of such folk, for a singer with a lost voice is a person with a lost soul."

Thinking Out a Part

I asked one question of this great artist. "Suppose you find a singer who has thought out the part to the last detail—"

"I don't," she interrupted.

"Well for the sake of argument, suppose you did, would you make her do all the traditional things, killing her own conception of the opera as a whole in order to conform to the tradition?"

"Ah, my dear Miss Greville" putting her hand on my shoulder, "the person who can think out as much as that has no need of teaching as such. All that student needs is to be shown entrances, exits, positions of other artists and she will know by instinct the relative importance of her work."

"Then," said I, looking up at her (she is such a big woman), "you do not quite agree with the theory that while another artist is singing the rest of the company must wear masks, and behave generally as though they not only heard nothing but were actually not present?"

"Why do you ask me that question when you saw how I insisted on *Gretel* really knitting instead of pretending to?"

I grinned and said that she had not succeeded in getting the student in question to knit and sing convincingly. At which she roared with laughter.

"But tell me Madame, have you yourself not been accused of spoiling the stage for another singer?"

"No . . . but perhaps, when I was young. . . But remember the real artist is so completely in his part that whatever he does, whether it be the most extravagant gesture or the flick of an eyelid, it is part of the thing we call ensemble."

"You must, as in golf, Madame, keep your eye on the ball."

Her blank air of astonishment made me hastily explain it was a game we played in England.

"Oh yes," she replied with complete comprehension of musical England in her tone and gesture, "Oh yes, *le Sport*."

Opera Furnished to Milwaukeeans

"King's Henchman" and Chicago Companies Give Pleasure in Wisconsin

MILWAUKEE, Jan. 25.—Milwaukee has had its first hearing of Decms Taylor's "The King's Henchman," and sets it down as a thoughtful, profound work which is lacking however in one essential respect and that is melody. The opera was given in the Davidson Theater by a competent company and an orchestra of about forty pieces, with Jacques Samoussoud as director.

The city's opinion is that the so-called "first great American opera" has many fine moments in which the nobility and the breadth of the score are evident; but critics failed to find any flowing melodic line which would help to arouse the affection of the general public. The opera was praised for its action, for its dramatic virility, however, and for its great orchestration, all of which aroused general admiration.

The Davidson Theater, it should be stated, is not built for operatic performances; there is no room for the orchestra except by piling men in front of the stage and tearing out a lot of seats. A hearing of the work in a real opera house, with adequate stage and audience room, would have given a far more favorable result.

The company singing "The King's Henchman" was an excellent one. Rafaelo Diaz as the *Henchman* was able to bring out much of romance and mystery in the beautiful story. Marie Sundelius did some capital singing as *Aelfrida*. Richard Hale as the *King* was an upstanding figure and a fine singer. Other singers were equal to the demands made on them. The orchestra and chorus aroused favorable comment.

Three performances were scheduled in this city—two evenings and one matinée.

C. O. SKINROOD.

Gieseking in Montclair

MONTCLAIR, N. J., Jan. 26.—A program of unhackneyed piano compositions was presented by Walter Gieseking in the Unity Series on Jan. 13. As usual, the High School Auditorium was filled to capacity, and the audience was very appreciative.

P. G.

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COAST FORCES EXCHANGE VISITS

By MARJORY M. FISHER

LOS ANGELES, Jan. 20.—Major events in the musical life of the community have aroused widespread interest in the post-holiday season, beginning with the first appearance here of Alfred Hertz as conductor of his own San Francisco Symphony. It was a happy thought that crystallized into an enjoyable reality, by which Georg Schneevoigt took his Los Angeles players to San Francisco and brought the musical cohorts from the northern city for a series of exchange programs. Other noteworthy events were the coming of Eva Gauthier in one of her exotic song programs and the appearance of Béla Bartók in a lecture-recital under the auspices of Pro-Musica Society.

With the exception of San Francisco, where Mr. Hertz has conducted the orchestra for a decade and a half, there is no city in which the veteran leader is more beloved than in Los Angeles, where he was one of the prime movers in the founding of Hollywood Bowl and the first conductor in that famous amphitheater. Each summer, but one, has witnessed his return for a brief period, but always as leader of the Bowl orchestra, which is, in fact, the Los Angeles Philharmonic. So, it was an eager and somewhat curious public that awaited the coming of Hertz with his own players. Sold-out houses for the pair of concerts on Jan. 5 and 6, attested the interest of the public and the enthusiasm lent a festive air to the two occasions, no less for the general excellence of the band than for the dynamic leader.

Unanimity of Spirit

Beginning with Brahms' Second Symphony, Mr. Hertz offered a program that evidently emphasized the best features of his ensemble. There was a fine unanimity of spirit that enabled the conductor to achieve some telling climaxes and to exercise restraint in other passages. It was a glowing performance, in which the deeper and more profound message was given due consideration. Haydn's Symphonie Concertante, Op. 84, in which four of the orchestra's first chair men were heard as soloists, was a master stroke in program-making, in that it afforded four players of high artistic merit to appear in a work of classic mould. The quartet, Mischa Piastro, violinist; Michel Penha, cellist; C. Addimando, oboe player, and E. Kubitschek, bassoonist, played with sincere regard for style and beauty of tone.

The other numbers, both war-horses of Hertz, revealed the orchestra at its best. Strauss' "Don Juan," gave opportunity for crashing crescendos and the prelude to "Tristan and Isolde" revealed the power and beauty of the string section. Indeed, it is the string choir that sets this organization apart as a first class band and enabled Mr. Hertz to achieve his artistic desires.

A third program, devoted to Wagner, on Saturday night, again attracted an overflow audience that loudly applauded this disciple of Bayreuth and his players in the Prelude to "Parsifal," the Overture to "The Flying Dutchman," the Prelude to "Lohengrin," the Overture to "Rienzi," excerpts from "Die Meistersinger," "Dreams" and the Overture to "Tannhäuser." As an interpreter of Wagner, Hertz certainly has no peer in this country, and every number glowed with intensity. Demonstrations of unusual length followed every number.

Gauthier's Recital

The recital of Eva Gauthier on Behymer's Tuesday evening course on Jan. 10, disclosed the soprano as the veritable high priestess of the modern cult of song. Presenting a program far from the beaten track of concert givers, Mme. Gauthier brought a searching intelligence and ripened musicianship to reveal the inner beauties of many songs. Even the classic group brought "new" gems from the files of Monteverde, Scarlatti, Mozart and Gluck. A brace of seldom heard Elizabethan airs followed, representing Frederick Keel, Morley, Dowland, Robert Jones and Purcell, after which the singer plunged into a quartet of numbers, labelled "new American songs." This group comprised "The Poet's Vision" by Henry Eichheim, Theodore Stearns' "Berceuse Amoureuse," "A Soliloquy" by James H. Rogers and two short numbers by John Alden Carpenter. The final group was devoted to songs by Ravel, Fauré and Debussy, and brought the program to fine climax.

Although the auditorium was somewhat large for the clear projection of every mood called for by the song, Miss Gauthier succeeded in making a deep impression and

won a new host of admirers for her art and personality. She had the able assistance of Colin McPhee as accompanist, who acknowledged his modern tendencies in a composition, one by himself, his arrangement of Gershwin's "The Man I Love," and in a Debussy number.

Bartók Creates Stir

The advent of Béla Bartók in local musical circles created quite a stir and gave enthusiasts a fresh starting point for their modernism.

Mrs. J. J. Carter, president of the Society, made an introductory speech, in which she assured the audience that Mr. Bartók was in truth, the herald of the new order and worthy to have his name engraved beside the names of Bach, Beethoven and Brahms. The program, beginning with Bartók's Suite, Op. 14, and a series of Rumanian Christmas Songs, included two numbers by Kodály, Bartók's Sonata, composed less than two years ago, and a group of shorter and more popular numbers. The composer revealed himself as a pianist of no mean ability. He was heard by a sympathetically-minded audience, if not by a wholly understanding one. Mr. Bartók prefaced his recital with a fifteen minute address in English, announced as his second speech, and his first attempt in other than his mother tongue.

Pro-Musica, now rated as one of the staunchest in the country, under the dynamic leadership of Mrs. Carter, is beginning a

new campaign to increase its membership to 1000 members.

Matinee Musical Club

The Matinée Musical Club, Mrs. Paul Heydenreich, president, entertained its patrons with an interesting program on the afternoon of Jan. 5, when three of its members were presented in concert. Maria Gerdes, and Baroness Rhyner-Morrill disclosed their skill as ensemble players in a group of three two-piano numbers by Mozart, Schubert-Liszt and Brahms, and Mme. Gerdes was heard to advantage in Chopin's "Revolutionary" Etude and Liszt's arrangement of Schubert's "Am Meer." The second part of the program was given over to a series of impersonations, "Peasant Brides," by Mae Shumway Enderly, harpologist and impersonator. Miss Enderly, in gorgeous costumes of various European countries, impersonated the peasant brides, adding delightful bits of folk-song and dance in her inimitable sketches of foreign life. Her playing upon a genuine old Irish harp was also appreciated. Alice Beck assisted at the piano. Ethel Graham Lynde prefaced the program with a short talk on the relation of literature to music.

Mrs. Lynde, whose operalogues have given stimulus to past opera seasons, gave an interpretation of Decms Taylor's "The King's Henchman" before a large gathering at the Santa Monica Women's Club on the afternoon of Jan. 9.

HAI. DAVIDSON CRAIN



How the Musicians of Fremont School in Oakland, Cal., Appear When Visited by a Friendly Photographer. Details of School Music in This City Were Reviewed in Last Week's Issue.

Mme. Schneevoigt Is Piano Soloist As Orchestra Plays in San Francisco

SAN FRANCISCO, Jan. 21.—The Los Angeles Philharmonic Orchestra and its conductor, Georg Schneevoigt, plus Mme. Sigrid Schneevoigt, pianist, as assisting artist, gave the sixth pair of symphony concerts under the management of the San Francisco Musical Association.

The event marked the first appearance of the southern organization in this city, this being the first time in the history of the local association that concerts have been exchanged with other symphony organizations. The San Francisco Symphony, conducted by Alfred Hertz, was playing in Los Angeles—opening Thursday night—and wired greetings to the Philharmonic men at the Curran Theatre on Friday, a fact that was duly announced by Mr. Schneevoigt from the conductor's stand.

The regular Friday symphony audience was augmented beyond the theatre's seating capacity, and many standees joined with the season subscribers in acclaiming the visiting orchestras, conductor, and soloist.

Comparisons Challenged

The program was one deliberately to challenge comparison with our own orchestral forces—presenting favorites of the Hertz repertoire. It was:

Prelude to "The Mastersingers".....Wagner
"Fountains of Rome".....Respighi
Concerto No. 1.....Tchaikovsky
Symphony No. 1.....Brahms

The Prelude immediately confirmed the hitherto suspected fact that while the Los Angeles Orchestra has brass and wood wind sections which San Francisco may envy, the

string choirs of our own organization are capable of evoking similar emotions among Los Angelenos! While the San Francisco string players draw a uniformly rich, sonorous, and Auer-like tone, that of our visitors is equally uniform in character but of an entirely different quality—more reedy, less rich, and of less depth.

The succeeding numbers confirmed this impression—and therein lies the chief difference between the two orchestras. The San Francisco string section excels—but the Los Angeles wind section takes first honors on the coast.

Clear Cut Lines

So much for the orchestras. As for the conductors—there is an even greater difference in styles. Mr. Schneevoigt has accomplished wonders with the Philharmonic. He makes much more interesting music than did his predecessor. He conceives his musical tapestry in clear cut lines. The basic design is never blurred by heaviness in embellishments. Like all good showmen, Mr. Schneevoigt strives to keep his best attraction in the limelight—and in depending upon his wind players for color he succeeds in getting unblemished tonal effects from his brass section—a merit that is both conspicuous and appreciated.

The orchestra did its best work in the Brahms number, and it can be truthfully stated that no more beautiful performance of the symphony has been heard here. The interpretation differed from that to which we are accustomed—even as the personalities of the two conductors—but who shall say

whether a sapphire or a ruby is the superior gem?

Mme. Schneevoigt created a favorable impression at the keyboard. Flowers and hearty applause testified to the cordiality of her reception.

The orchestra and its conductor were no less warmly received. It is strongly hoped these exchange concerts may become annual events. They are good both for orchestras and audiences!

De Falla Novelty

The Los Angeles Philharmonic gave its second San Francisco concert in the Civic Auditorium on Jan. 7 before an enthusiastic audience of about 4,000, Georg Schneevoigt conducting. The program brought a novelty in the form of de Falla's Dances from the ballet "The Three Corners Hat," two Wagnerian excerpts—the Prelude and Love Death from "Tristan and Isolde" and the Overture to "Tannhäuser," and Tchaikovsky's Fifth Symphony.

The fascinating de Falla score was only fairly well received by the populace—but the succeeding numbers called forth tremendous applause.

The same characteristics noted at the first concert were again outstanding. The Love Death music was read with poetical and mystical feeling, with a suave linking together of the phrases and a fine feeling for nuances. It had more of the spirit than the flesh—though passion was not lacking. The "Tannhäuser" was also exquisitely presented; and the Tchaikovsky music, played without pause between the movements, further evidenced the conductor's preference for fine feeling.

An afternoon repetition on Jan. 8, of the Friday program devoted to Wagner, Respighi, Tchaikovsky, and Brahms completed the present engagement of the Los Angeles orchestra. Alfred Hertz and his men planned to return by special train in time to hear this concert.

California Composers

California composers were well represented on the program of the San Francisco Musical Club when Elwin Calberg, pianist, offered works by Albert Elkus, Antonio de Grassi, Paul Martin, and Gertrude Ross. Songs submitted in competition for a \$50 prize offered by the Club were sung by Winifred Hanlon—five having been selected from the twenty odd for this occasion—and at the conclusion of the audition the audience voted the award to Paul Martin for a well worked out setting, apparently conceived under the inspiration of Schubert. Duos for harps were played by Catherine T. McGurrian and Mary Catherine McGurrian. The program was one of the most interesting of the Club year.

A small audience heard the University of Notre Dame Glee Club in the Civic Auditorium on Jan. 3. The concert was given under the auspices of the Native Sons of the Golden West and Citizens of San Francisco as a benefit for the restoration fund of Mission Santa Clara, which was destroyed by fire a year or so ago.

The program ranged from sacred numbers to the humorous variety usually associated with glee clubs. Soloists were Alfred Meyers, bass; A. J. Kopecky, tenor; and Fred J. Wagner, baritone.

Enesco Appears

Georges Enesco appeared in a violin recital in the Civic Auditorium on Jan. 9, giving a program of conventional classics in an unconventional manner. It was after the Nardini D Major Sonata and Corelli's "La Folia," when Mr. Enesco reached Saint-Saëns' Rondo Capriccioso, the Franck Sonata and Sarasate's "Ziguenerweisen," that he did his best work. His Bach encores proved artistic highlights of the evening. These he played with breadth, stability, and grandeur. His silvery tone and unorthodox interpretations were outstanding factors. Sanford Schlusel was the accompanist. The concert was given under the Selby Oppenheimer management.

The Persinger String Quartet gave its first concert after its recent transcontinental tour before a capacity audience in the theatre of the Women's Building on Jan. 10. Brilliant performances were offered of Brahms' Quartet in A Minor, Bridge's "An Irish Melody" and "Cherry Ripe," with "Sally in Our Alley" added as an encore, and Debussy's Quartet. The players were accorded an enthusiastic reception.

British Singer Coming

Herbert Heyner Booked for First American Tour

Herbert Heyner, an eminent British baritone, will visit America for the first time next season under Concert Management Arthur Judson.

Born in London in 1886, Mr. Heyner sang from earliest childhood. His mother, who was an excellent amateur singer, taught him, and at the age of eight he could sing many Handelian arias from memory. Soon after he began singing as a soloist in one of London's leading church choirs.

After his voice changed, Mr. Heyner commenced his studies in earnest, working first with Frederic King in London, later with Victor Maurel in Paris. His first important concert appearance was in Queen's Hall, London. By 1911, three years later, he was engaged for leading English festivals, such as those given in Norwich, Birmingham, Worcester, etc. In Germany he won a high reputation as a lieder singer.

At the outbreak of the war, Mr. Heyner joined the army and fought in France until September, 1916, when as captain in the Durham Light Infantry, he was wounded and returned home.

Resuming his musical work, he now added opera to his other achievements, appearing at Covent Garden, in such rôles as *Amfortas* in "Parsifal."

Mr. Heyner has generally been chosen by Sir Edward Elgar to interpret the chief baritone rôles in his oratorios. He has a repertoire of over 100 oratorios and choral works, in addition to a catholic store of lieder and modern art songs. He has sung under the batons of such conductors as Hans Richter, Arthur Nikisch, Sir Henry J. Wood, Elgar, Sir George Henschel, Albert Coates and Sir Thomas Beecham.

His first American tour is limited engagements between Oct. 15 and Dec. 20, 1928.



© Bachrach

Mrs. John S. Ellsworth, Secretary of the Neighborhood School of Music.

Denver Hears Orchestra and Mary Lewis

DENVER, Jan. 25.—A record attendance marked the third pair of the season's concerts played in the Auditorium on Jan. 13 and 15 by the Civic Symphony Orchestra under the baton of Horace Tureman. Everett Foster, baritone, sang an aria, from Massenet's "The King of Lahore." Orchestral numbers were: B Flat Major Symphony, by Ernest Chausson, Tchaikovsky's Nutcracker Suite, and the Prelude to "The Mastersingers." Mary Lewis, soprano, was heard in a song recital in the City Auditorium Jan. 9, under the management of A. M. Oberfelder.

L. B. P.



A. C. Olker is the Director of the Woodwind Section of the Fremont High School Orchestra, Oakland, Cal., the Activities of Which Were Discussed in the Last Issue of Musical America.

Preserving Inca Melodies With Phonographs

WASHINGTON, Jan. 26.—The United States Bureau of Education states that an attempt is being made by the Peruvian Government to preserve the fast-being-forgotten native Inca music through the use of phonograph records in public schools. Recordings are now being made of Inca Indian music for this purpose, the greater part of which will be published.

A. T. M.

Neighborhood Authorities Will Erect New Building

The New York Philharmonic Orchestra, with Arturo Toscanini conducting, will be heard in the Metropolitan Opera on the evening of Feb. 14, for the benefit of the Neighborhood Music School, of which Mrs. Donn Barber is the president. This will be the only concert to be conducted by Mr. Toscanini outside of his regular appearances with the orchestra.

On its present site at East 105th Street, the Neighborhood Music School is to build this spring a new fire-proof building, the gift of Mrs. Fahnestock Campbell. The school offers a musical education of high standard to students whose circumstances do not allow them to pay the usual professional rates. It maintains piano, violin, cello, flute and theory departments, two orchestras, a student association; a faculty of thirty-three teachers and an enrollment of 305 students. On the waiting list are 150 who cannot be admitted because of lack of funds.

The advisory board consists of Harold Bauer, Pablo Casals, Henry Hadley, Fritz Kreisler, Felix Salmond, Ernest Schelling, Mrs. Otto H. Kahn, Mrs. Henry M. Alexander, Mrs. Andre de Coppet, Mrs. Martha B. Schirmer and Samuel L. Fuller are on the board of trustees. Janet D. Schenck is director of the school, and Hugo Kortschak is head of the string department.

Youngest 'Cellist Joins Cleveland Orchestra

CLEVELAND, Jan. 25.—For the sixth consecutive time within four years, the Cleveland Institute of Music has furnished the Cleveland Orchestra with its youngest member. This refers to the appointment of Alford Hampel, 'cellist, twenty years old, a pupil in the string department of the Institute, which is directed by Andre de Ribaultpierre. Hampel is a pupil of Victor de Gomez, and is one of the three 'cellists from the Institute who have been engaged by the Orchestra. Others are Frank Grant and Raymond Gerkowski, also students of Mr. de Gomez. Two viola players, pupils of Carlton Cooley, who have joined the Orchestra are Eric Kahlson and Sam Goldblum.

NEW ORLEANS, Jan. 25.—Jacques Jolas, Franco-American pianist, was cordially received at a concert on Jan. 17. He played works by Couperin, Rameau, Mozart, Debussy, Ravel, Bach and Chopin. Liszt numbers were played on Liszt's own piano. Mr. Jolas was presented by Philip Werlein, Ltd.

W. M. S.

Portland Pianist Heard Is Soloist with Symphonic Body Under Hoogstraten

PORTLAND, ORE., Jan. 18.—David Campbell, Portland pianist, was accorded an ovation when he played Paderewski's "Polish" Fantasy with the Portland Symphony, under the baton of Willem van Hoogstraten, at a Saturday morning concert on Jan. 7. Mr. Campbell's interpretation was musically intelligent and technically brilliant.

The purely orchestral numbers were Mozart's Overture to "The Marriage of Figaro," a Prelude by Jaernefelt and the Overture to "Die Fledermaus" by Strauss.

Edith Woodcock is giving explanatory talks on these morning programs, her explanations being given the day before.

Leonida Coroni, baritone, and George Hopkins, pianist-composer from the University of Oregon, appeared in a program of the Chloe Nero Thursday Series.

* * *

The fourteenth annual appearance of the Portland Oratorio Society, in excerpts from "Messiah," occurred at a municipal concert. The director was Joseph Finley. Soloists were Louise Tuttle Norcross, soprano; Mrs. O. W. Reif, contralto; Guy D. Jones, tenor; Harold Moore, bass, and Joseph Finley, baritone, May Pendergrass and Lucien Becker were the accompanists.

Pupils' recitals have been sponsored by Marie Soule, the Moore Fundamental Teachers, Albert Creitz, Carrie R. Beaumont, Frida Stjerna and William Robinson Boone and Mrs. Boone.

J. F.

PHYLLIS KRAEUTER

SECOND NEW YORK RECITAL

TOWN HALL JANUARY 4



"Miss Krauter apparently had little difficulty with its secrets of tonal beauty and technical problems. . . . The quality that she secured had charm and power. Miss Krauter's intonation neither sagged nor soared from the true pitch. Her taste in emphasis and phrasing was artistic and refined. The Brahms Sonata was interpreted with artistic appreciation of its beautiful episodes—showing proper consideration for balance and blending of delicate passages, approaching the climaxes with a logical increase of vigor and volume."

—NEW YORK AMERICAN.

"Miss Krauter has admirable stage presence and musical schooling. Her program had something of all schools: Brahms' E-minor Sonata for solid fare, that of Boccherini for lyric contrast and the Concerto in B-minor. . . . Flexible and forceful at will, Miss Krauter's playing was applauded by a well-filled house."

—NEW YORK TIMES.

"Miss Krauter, who was a Naumburg Foundation prize winner, had made a favorable impression in her debut and showed last night technical skill and a fluent, pleasing tone."

—NEW YORK HERALD-TRIBUNE.

"She played to the evident enjoyment of a large audience and with considerable skill."

—NEW YORK EVENING POST.

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—New York Evening World,
Nov. 14, 1927.

"Miss Niemack plays beautifully, with every grace of tone and of sentiment, with brilliant technic, with taste and with unmistakable authority."

—GLENN DILLARD GUNN,
Chicago Herald and Examiner,
Oct. 25, 1927.

"Miss Niemack's recital in all respects was of a high standard. Her tone is one of real depth. . . woven into her playing is a feeling of fine sentiment which seldom if ever descends to the level of the merely sentimental. Her performance throughout was characterized by genuine sincerity, leaving the impression that technical virtuosity was only the means to an end, and in no sense for the purpose of superficial display."

—N. B. ABBOTT,
—The St. Paul Daily News,
Oct. 19, 1927.

"Ilza Niemack, . . . plays the Lalo 'Symphonie Espagnole' with a melodious perfection seldom heard even in the most mature. Her vigorous bowing, the subtleties of whispering notes, her trills which were so marvelous and the runs no less so, stamped her at once as an artist well worth lauding."

—The Dayton Daily News,
Nov. 29, 1927.

"In her playing Miss Niemack showed the warm, sizable tone and the sincerity which marked her recitals in the past."

—The New York Times,
Nov. 14, 1927.

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"Welcome Home" Is Given Reiner

Cincinnati Symphony Public Is
Enthusiastic As Conductor
Returns to City

CINCINNATI, Jan. 25.—Fresh from conspicuous triumphs in the east as guest-conductor of the Philadelphia Orchestra, Fritz Reiner returned to his own Cincinnati Symphony to inaugurate the post-holiday series of concerts. No conquering hero could expect or desire a warmer welcome home than he received. Members of the orchestra stood as a manifestation of respect as Mr. Reiner came upon the stage to raise his baton for the first time this season, and the audience paid him a similar tribute.

Familiar works were played fervidly, eloquently, without exaggerated flourishes of any kind. The entire concert was impressive, from the opening bars of Weber's Overture, "Euryanthe," through Leo Weiner's new arrangement of Bach's Toccata and Fugue No. 1 and Beethoven's Fifth Symphony.

Another mark of the high esteem in which Fritz Reiner is held by the musicians of Philadelphia is his engagement to conduct the spring festival, given by the Mendelssohn Choir and the Philadelphia Orchestra.

Woman's Club Program

The music department of the Cincinnati Woman's Club, of which Mrs. John D. Sage is chairman and Mrs. Adolf Hahn, vice-chairman, was to begin the New Year's activities with a program in the Club's auditorium on Jan. 12, the artists to be Emil Heermann, violin; Walter Heermann, 'cello; and Thonie Prewitt Williams, piano, familiarly known as the Heermann Trio. Dan Beddoe, tenor, was announced as assisting artist.

For Sunday afternoon, Jan. 15, the Clifton Junior Club, of which Charlotte McNeil Johnson is president, announced a concert by two young Russian pianists, Blanche Brant and Rosa Levit, and young Robert Bernstein, violinist. Nina Pugh Smith was to deliver a talk on music as a special feature. Mrs. John A. Hoffmann is chairman of the music committee of the Cincinnati Art Center, sponsoring the concert.

The Children's Theatre of the College of Music scheduled its second performance of the season on Jan. 17, giving another program of one act plays. Dancing under the direction of Tille Hahn, and entracte music by the Junior Orchestra under the direction of Umberto Neely, were to be features. Mrs. William Smith Goldenburg is director of the Children's Theatre. An elaborate production of "As You Like It" will be given in the spring by students from the Theatre, representing vocal and orchestra and dancing departments. No one in the production will be over sixteen years of age.

Bertha Baur of the Conservatory of Music announces that the Conservatory will confer a new degree, that of master of school music.

GRACE D. GOLDENBURG.

Metropolitan Opera Dates Listed in Capital

WASHINGTON, Jan. 25.—The Metropolitan Opera Company will again give a spring season in this city under the local management of Katie Wilson-Greene. Dates are the evenings of April 20 and 21 and the afternoon of April 21.

D. DeM. W.

Play Luening Music

New Work Performed by Rochester
Philharmonic

ROCHESTER, N. Y., Jan. 25.—An interesting program, well played, was the accomplishment of the Rochester Philharmonic Orchestra for its sixth matinee concert on Jan. 12 in the Eastman Theatre. On the list were the Overture to "Hänsel and Gretel," Mozart's Symphony in G Minor, Respighi's "Church Windows," Ravel's "Spanish" Rhapsody, a new composition, Serenade for three horns and strings by Otto Luening, executive director of the opera department at the Eastman School of Music, and Chabrier's Valse, Fête Polonoise.

The Serenade was written as a special commission from Eugene Goossens, conductor of the Philharmonic, and is a charming bit of lyric melody combined with some modern harmony in a happy mood. The audience was large and most enthusiastic, recalling Mr. Goossens a number of times, calling the orchestra to its feet three times in the course of the afternoon, and giving Mr. Luening prolonged applause after the performance of his number.

Jascha Heifetz, violinist, made his appearance in the Eastman Theater that evening, before an audience that packed the theater and filled the stage. His superlatively beautiful playing delighted every one, and many encores were demanded. Isador Achron supplied impeccable accompaniments.

M. E. W.

Lawrence College Festival

APPLETON, WIS., Jan. 25.—The Sixth Annual musical festival of the Lawrence College Conservatory of Music will be held on Sunday and Monday, May 13 and 14. It will consist of performances each evening and a matinee on Monday afternoon. The Minneapolis Symphony Orchestra, directed by Henri Verbrugghen, will take part. On Sunday evening, "Elijah" will be sung by the Schola Cantorum, directed by Dean Carl J. Waterman. Soloists are to be Jeannette Vreeland of New York, Helen Mueller of the Lawrence Conservatory, Oscar Heather and Barre Hill of Chicago. Gladys Brainard, pianist of the Conservatory, will play at the matinee.

Red Springs Recital

RED SPRINGS, N. C., Jan. 25.—Henry Clancy recently gave a recital in the Auditorium of Flora Macdonald College. Mr. Clancy, who is soloist of the First Presbyterian Church and Temple Emanuel, New York, sang selections from "Samson" and "Jephtha" by Handel; "In The Luxembourg Gardens," by Manning, an old English song, "O Paradise" from "L'Africaine," and "The Spirit Flower" by Campbell-Tipton.

Group in Orlando Begins New Course

Florida Singer Appears With San
Carlo Opera. "Messiah"
Is Performed

ORLANDO, FLA., Jan. 25.—The Orlando Wednesday Music Club has inaugurated a course in the study of grand opera and music appreciation which will follow along the general lines of the course proposed by the Federated Music Clubs of America. This course will be conducted by Serge Borowsky, singer, and Frederick Sturgess Andrews, head of the School of Music of Rollins College. Dr. Andrews will give the greater part of the lectures; and Mr. Borowsky, assisted by club members, will demonstrate the ideas presented. It is quite probable that a large grand opera chorus, which will co-operate with the Orlando Municipal Chorus, will grow out of this movement.

Fortune Gallo's San Carlo Grand Opera Company delighted the people of Orlando by presenting three operas, "Tosca," "La Traviata," and "Hänsel and Gretel" on Jan. 6 and 7. Coe Glade, Florida singer, was among the principals.

The annual performance of "Messiah" by the Orlando Choral Society was given in the Municipal Auditorium on the afternoon of Jan. 8. Dr. Henry W. B. Barnes conducted; Roberta Branch Beacham was at the organ, and Frances Klasgye Freymark at the piano.

Give MacDowell Concert

A special program commemorating the birthday of Edward MacDowell was presented by the Woman's Club, at Sorois House on Jan. 3. Prominent women of the city assisted by giving talks and readings about MacDowell and the Peterboro Colony, and MacDowell music was played and sung.

On the evening of Jan. 3 Gray Perry, pianist, gave a recital in the Congregational Church in Winter Park. This recital was part of a Tuesday evening lecture-concert series given by Rollins College of that city.

Fred Luther McFerrin, organist of the First Presbyterian Church of Nashville, Tenn., was guest artist at the Auditorium on a recent Sunday. He was assisted by Clara Bailey, soprano, and William G. Brooks, violinist. The program was given under the auspices of the Orlando Chamber of Commerce.

The Orlando School of Musical Art, founded in 1925 by Dr. Julia C. Allen, opened its winter season on Jan. 9, a special tourist term having been arranged. Departments are headed by Dr. Allen, director, Wilhelmina Swayne, Helen Warner, Ellen Swayne, and C. L. Jaynes.

The Reporter Star Newsboy Band recently gave a concert in the Municipal Auditorium. Local artists assisting were Mrs. W. J. Morrison, pianist; Carrie Hyatt Kennedy, organist; Doris Anderson Frederick and Harlow G. Frederick, vocalists.

PEARL E. PATCH.

CHORUS MUSIC IN NEW OUTPUT

Bornschein Writes Text to "Nutcracker Suite"

By SYDNEY DALTON

ALL three varieties of choruses popular in our land: mixed, women's and men's, are receiving careful and extensive attention from composers. Almost every week additions to the already long list of the literature for these three groups—to say nothing of music for church choirs—come in for review. Much of it, of course, is ordinary; some is well worth singing, even if not particularly distinctive, and a few numbers among the many are of the musical elect.

THE interesting series of "The Oxford Choral Songs," (Oxford University Press, American Branch) contains a number of pieces for male chorus that have, among other merits, that of being distinctly different from the usual run of such music.

Dr. W. G. Whittaker, the editor, and himself a composer of note, has a leaning toward modernism in most of his selections. Certainly, he avoids the conventional and banal, as these choruses show. Conductors who are on the look-out for scholarly works of striking individuality should examine them.

Their titles are: "Henry Martin," a folk-song, arranged by Gerrard Williams, and similar arrangements by the same composer, entitled "Sweet Kitty" and "Seventeen Come Sunday"; "Rutterkin" and "Parson Hogg," by Robin Milford; "O Sweet fa's the Eve," an arrangement of a Norwegian tune, made by E. J. Moeran, with words by Burns. All these pieces are for three-part chorus.

The following are in four parts: "Come Shepherds, Follow Me," by Gerrard Williams; "Gathering Song of Donald the Black," by W. E. Smith; "Bring from the Craggy Haunts," by Harold Rhodes; Three Intros, by Edward C. Bairstow; "I Sat Down Under His Shadow," "Jesu, the Very Thought of Thee," and "I Will Wash My Hands in Innocency."

FRANZ DRDLA'S Duo Concertante (Arthur P. Schmidt Co.) is for violin, cello and piano, but may be played by the violin and piano, without the cello. While the style of the work is conservative, not to say old-fashioned, it is by no means without interest. In the first place, it is not easy to play, especially so far as the violin part is concerned and it is written in an animated, even dramatic, manner that holds the attention of the listener. It is dedicated to Fritz Kreisler.

In his Concerto for violoncello and orchestra (Clayton F. Summy Co.) Henry Schoenfeld has written a really worth while contribution to the cello literature. His ideas are vital and alive and he handles them in a free and skillful manner. The work opens with a Prelude (quasi Fantasia), leads through an Andante to an Adagio movement and finally to a spirited Allegro, the whole well rounded and compact. There is no padding in Mr. Schoenfeld's development and his elaboration is skillful, without being overworked.

THERE have been two additions of late to "The America Academic Series" (Carl Fischer). One of them is "A Fourth Piano Book," a collection of old tunes for young pianists, collected and arranged by Earl Victor Prah. Those teachers who were wise enough to inspect Mr. Prah's earlier books in this series will require no further comment, other than the announcement of its appearance, to add this fourth book to their teaching material, because this is exactly the kind of music that cultivators

of good taste in their pupils will want. The composers represented are Mendelssohn, Beethoven, Handel, Bach, Rameau, Grieg, Purcell, Campra, Tchaikovsky, Carey, Couperin and Schubert, with some folk-songs added for good measure.

The other book in the series is "Intonation Studies for Daily Practice," for the violin, by Edwin Ruber. There are nine pages in the book, containing twelve short exercises, designed for rapid development of the ear of the pupil.

GOOD novelties, even in the realm of the chorus, are always in demand, and Franz C. Bornschein, one of the most active and successful of composers of choral music in the shorter forms had something of an inspiration when he decided to adapt Tchaikovsky's "The Nutcracker Suite" for chorus of women's voices. The problem of a suitable text he solved by writing his own, and the total result is a Fantasy entitled "King Nutcracker" (J. Fischer & Bro.). There are seven choruses, including the "Trepak," the "Waltz of the Flowers" and the rest, long since made popular by the orchestras. Besides these there is a Miniature Overture, which may be played by piano or orchestra, and a ballet. If the work is performed in its entirety there are also lines for a Narrator. On the other hand, the choruses are published separately as well, for the benefit of those who would prefer excerpts.

Mr. Bornschein has turned out a very interesting version of this charming and melodious work and one which should have many a performance.

"DREAMS" and "My Parting Gift," are the titles of two new songs by Elinor Remick Warren (Oliver Ditson Co.). They are put out in keys for medium and high voices, Singers who have already become acquainted with this composer's

A Budget of Secular and Dialect Songs works will doubtless agree that these two songs are evidence of a steady growth in quality and workmanship. Miss Warren's style is becoming more clear-cut and less striving, and these songs should enhance her reputation.

From the same press there are two songs by Clara Edwards, who has a gift for writing catchy tunes that many singers like. Their titles are "Lady Moon" and "I Bring You Lillies from My Garden," and again there are keys for medium and high voices. The first of these is probably the more appealing. The text, by Thekla Hollingsworth, is in Negro dialect and the accompanying music has a simple directness about it that should make the song popular, particularly as an encore. "I Bring You Lillies from My Garden" is a ballad with all the necessary amount of sentiment and tunefulness to make it popular with those who prefer this type. The text makes use of such expressions as "the love-light beaming," and others of long established reputation in the field of the ballad.

"Many Meadows," a song by Jerome Kanner, with words by Paul G. Gumbinner (Edward Schuberth & Co.) is written in a simple, pastoral manner that reflects something of the Scotch flavor of the words. Mr. Kanner has composed an arresting little melody for the voice part that should attract singers. The accompaniment is merely a support for the solo and in this respect the composer might have made his song still more attractive if he had changed and slightly elaborated the repetitions in the piano part.

Gena Branscombe's deservedly popular song, "The Morning Wind" (Arthur P. Schmidt Co.) is now obtainable with violin obbligato and in three keys. The addition of the violin enhances an already attractive number that is melodious, harmonically interesting and very singable.



Franz C. Bornschein

LUCINA JEWELL'S sacred song, "Before the Mountains were Brought Forth" (Oliver Ditson Co.) is a setting of a poem by Christina Rossetti. There are keys for high and low voices. It may be sung by man or woman, but is particularly suited to the male voice, having a *maestoso* air about it that continues throughout. The organ accompaniment is effective also.

Three Songs for Church Soloists

André Vaneuf's "Keep Close to God," with words by Katharine Bainbridge, is another Ditson publication that will appeal to singers who prefer a smooth melody that verges on the popular. Congregations will, as a rule, like it. For high and medium voices.

"God is Our Refuge" (Clayton F. Summy Co.) is by Vernon Evile, a composer who has written some melodious sacred songs. This one, for medium or low voice, has a text taken from Psalm Forty-six. The mood changes frequently, giving the song considerable variety. It is easy and singable.

TROMBONISTS who crave to cast off the co-operative work of ensemble playing, temporarily, and take a fling at solo appearances may find desirable material in two characteristic solos by Ray Stillwell, entitled "Kiss of Love," a waltz, and "Slidin' Tom," a fast fox trot (Carl Fischer). Then there is a Valse Brillante, "Goldie," for solo E Flat saxophone or for two saxophones, with piano accompaniment.

The composer, Gerardo Iasilli, has written a tuneful number, which the Fischer press has published. Finally there is a Valse Caprice by Clay Smith, entitled "While the Fire Burns," another Fischer edition, that has become so popular that a number of arrangements, both as solo and duet, have been brought out. These are for trumpet, saxophone, trombone and clarinet.

"KILL the Cook!" is the sanguinary title of a part-song for male voices, by Harry Converse (H. W. Gray Co.). The composer is a boy of nineteen at present, but this singable piece of musical humor, with an equally humorous text by Will Lissner, was written more than two years ago. It was entered in the New York Music Week Association's contest and won

A Murderous Threat for Male Voices

Will Lissner, was written more than two years ago. It was entered in the New York Music Week Association's contest and won

the silver medal. It will be sung this season at the association's concert by the Metropolitan Male Chorus, the organization that has won the silver cup for the last three years. "Kill the Cook" is worthy of the distinction; it is well written, the humor is well defined without being cheap, and it offers a chorus an opportunity to sing effectively.

"TROPICAL Episodes, Fairy Dances and Characteristic Pieces," Vol. 2, is a book of twenty-two numbers, by Edwin E. Harder, published by the composers, in Chicago. There is a wide variety of mood and most of the pieces are easy to play.

New Pieces for Piano

Some of them might have an especial appeal to moving picture organists.

Edouard Hesselberg has made a good piano version of the well known "Volga Boatmen's Song" (Clayton F. Summy Co.). It is by no means for beginners, but would make a suitable recital number. Other piano numbers from the same press are designed for teaching purposes "Jeanne," in waltz tempo, by Joseph N. Moos, is tuneful and effective, it is for the third grade. "Gliding," by Buena Carter, which makes a good study in the crossing of the hands, is also for third grade. A march for school use, entitled "Scots' March," by R. G. Hailing, is a simple, tuneful number.

William Dichmont, a Canadian composer who lives out in British Columbia, has written many excellent songs, but he is by no means a prolific producer. In quality, however, he maintains a high level and his recently published song, "Dinna Forget" (Oliver Ditson Co.) is well up to that level. The words are by Arthur Rutherford, who, if I am not mistaken, is the literary side of the same William Dichmont. Both words and music combine to make a charming little song, really Scotch in character and, consequently, largely pentatonic. There are keys for high and medium voices. "The Grocer's Boy," by Richard Malaby, is a humorous little number, a setting of a poem by Blanche Walker, with some curious, but rather effective, harmonies. It would make a good encore song, for either a high or medium voice. Another Ditson publication, of a entirely different kind, is "Red Leaves," by Cecil Ellis. This is a sentimental ballad, with much of the jargon of balladry, such as the frequent use of the raised second degree, effectively employed.



HUGO KORTSCHAK

Violinist

in his Town Hall Recital, January 9th, featured

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Judith Anderson, Playing the Principal Part in "Behold the Bridegroom."

Whithorne Writes Music for O'Neill Production

Visitors to Eugene O'Neill's fantastic play "Marco Millions" in the Guild Theatre, have remarked upon the acceptability of the music specially written for this production by Emerson Whithorne.

Among the outstanding numbers are "The Awakening of the Princess," the waltz-music for "Marco's Youth," the Venetian balcony serenade, featuring guitars and mandolines, and the music for the Coronation of the Pope with its curious chime-effects, leading to the Arabian music based on themes which are properly authenticated. Music of a different character is used for the Buddha temple scene in India, further authentic music is employed for the snake-charmer, while for the Court of Kublai Kaan the trumpets and woodwinds give the effect of a true Chinese orchestra, aided by gongs.

In Scene I of Act II, Kublai's summer palace at Xanadu there is a charming flute solo of truly Oriental pattern. The Venetian scene contains a reminiscence of early Venice, in Italian tunes of 1570. Later Oriental effects are secured with Occidental instruments, there are gentle tunes, bandit tunes, boisterous tunes, an amusing fancy "Polo's Band," and the final chant of the funeral, a broad, impressive theme based on original Chinese sources.

Red Letters on the New York Dramatic Calendar

Coquette—Maxine Elliott's—The tragedy of intolerance against a Southern background.
Paris Bound—Music Box—It would be hard to find better entertainment than this.
The Royal Family—Selwyn—A play about—and with—good actors.
Merchant of Venice—Broadhurst—George Arliss and Peggy Wood plus Winthrop Ames's producing skill and taste plus Shakespeare.
Burlesque—Plymouth—More inside information about show businesses, and a great show.
Behold the Bridegroom—Cort—Judith Anderson gives an absorbing performance notwithstanding.
Porgy—Republic—We hope there is no threat to take this off. It should be perennial.
Command to Love—Longacre—Diplomacy and sex all mixed up in Madrid.
Taming of the Shrew—Garrick—How Shakespeare would enjoy this!
The Rackett—Chicago thugs and a police outstation played only too realistically.

MORE OR LESS MUSICAL

Show Boat—Ziegfeld—Almost as good as the book with a fine score.
Funny Face—Alvin—One of the things not to miss. The Astaires will probably dance on forever.
Golden Dawn—Hammerstein's—Louise Hunter and many others singing and dancing with some of the best scenery in town.

"Behold the Bridegroom"

In "Behold the Bridegroom," George Kelly has given us in *Antoinette Lyle*, a modernized *Paula Tanqueray* with a dash of *Camille* thrown in. His first act is stunning until two minutes before the curtain goes down. From then on there is an unevenness which grows more apparent until the end of the play when we are left high and dry with incredulity.

Antoinette Lyle is a modern of twenty-seven who has spent the last ten years of her life in an emotional whirlwind. At her first casual meeting with *Spencer Train*, she falls in love with him, acknowledges to herself that she is unworthy of him, and relinquishes all ideas of pursuit. He stands as an unconscious figurehead upon which she fastens the ideals of the man who might have been hers, had she been the girl she might have been.

We have said before that it is difficult to understand the workings of the feminine mind, and for the last two acts of his play we feel that Mr. Kelly is groping about to find a way out. A good psychoanalyst might have been of assistance both to Mr. Kelly and to his heroine. But then the psychoanalyst would have eliminated the death scene which we feel Mr. Kelly planned as his high note in the play, and to which he may be particularly attached.

There was a time when maidens languished and died of unrequited affection. This was the *Lydia Languish* era when fainting was also in vogue. *Antoinette Lyle* both faints and dies, but to be quite fair to her author, her death is not altogether due to lovesickness, but to a sudden realization of what she really is. The shock of this revelation is too much for her, so at twenty-seven she fades gracefully from the picture, leaving a bewildered pseudo lover, and an even more bewildered audience. But even self-revelation, unless of a particularly vicious and unfortunate kind, is not apt to result in a long drawn out suicide.

When the modern young woman falls in love her first thought seems to be to dispense with all preliminaries. With an honesty of purpose truly admirable, she is out to get her man. If for any reason she fails, her attitude is, "Oh, pooh, I didn't want him anyway," and her restless energy is quickly directed into other channels. If there is wailing and gnashing of teeth, it is apt to be short lived. With all our keen admiration for Mr. Kelly's ability combined with Miss Anderson's skilled and forceful acting, we feel that Victorianism is misplaced in the character of *Antoinette Lyle*. The young woman of today is too vital a force to adopt a role of such inane passivity.

HELEN BAGLEY.

About Beata Malkin

In the issue of Jan. 21, Beata Malkin was referred to as "Berta Malkin," the sister of the brothers Malkin of the Malkin Trio, but she is not to come to America after her season with the La Scala Opera, and is not to give concerts or recitals with the Malkin trio.

Miller Pupils to Give Recital

Marie Miller, harpist, will be soloist with the Tuesday Morning Music Club of Erie, Pa. on February 3, and will give a joint recital at Colgate University, Hamilton, N. Y., with George Perkins Raymond on February 24. On Saturday afternoon, Jan. 28, ten of Marie Miller's advanced harp pupils will appear in recital at her studio in the Park Central Hotel, New York. The following students will play: Mildred Persons, Marion VanVorst, Elsa Moegle, Flora Hollingsworth, Barbara Palmer, Norma Rudnick, Mrs. Thurema Sokol, Mrs. Clyde Doerr, Madeleine Courtney, and Norma Stedman.



Charles Hackett, Tenor, of the Chicago Civic Opera Company; Father O'Brien, President of the Civic Music Association of Texarkana, and Everett Tutchings, Accompanist and Soloist, photographed after an appearance in the Texas Center.

In Los Angeles

(Continued from page 3)

of twenty prominent musicians of the city, whose names are withheld from the public, will meet each week until all the applicants have been heard. A pianist, a vocalist and an instrumentalist other than pianist, will be chosen in the final hearings in June.

For the second time in the history of the Bowl, the summer concerts will begin a week late and run through the first week in September. This is due to the custom of beginning the summer series the first Tuesday after July 4, which, this year, falls on July 10. Concerts will be held on Tuesday, Thursday, Friday and Saturday evenings. Preparations are already being carried on in the Bowl for the coming season. The 20,000 seats are being given two coats of paint and parking space for 1000 additional cars is being made.

Light Opera Company

The Shrine Light Opera Company presented Suppe's "Boccaccio" for its fourth offering in the Shrine Auditorium, opening its week run on the evening of Jan. 16. A work of different calibre from the usual work of light opera calibre, "Boccaccio" tested the resources and versatility of the company, which, under the able direction of Mr. Darling, did commendable work. Charlotte Woodruff in the title rôle, had one of her finest parts of the season, singing and acting with charm and distinction. Other important rôles were well disposed of by Ralph Errolle, Louis Templeton, John Cherry, Richard Powell, Cora Bird and Hazel Henderson. Colorful costumes and clever lighting and effective staging characterize the production. The lilting tunes and melodies had an immediate appeal and brought the participants hearty recognition.

The Zoellner String Quartet gave its second concert of the season in the Biltmore music room on the evening of Jan. 16, playing with its accustomed finesse and beauty of tone. The program featured a trio by Gossec, played by Antoinette and Amandus Zoellner, violinists, and Joseph Zoellner, cellist. There was also a suite for piano and two violins by Emmanuel Moore, and an early Milhaud quartet, in which the three younger members of the ensemble were joined by Joseph Zoellner, Sr., founder and viola player.

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Following the Artists Around the Country

Leonid Kreutzer, Polish pianist, arrived in New York on the Paris for his second American season. He will be heard in recitals in New York and Chicago, and his itinerary will take him as far west as Grand Rapids, Mich., where he is to appear as soloist with the St. Cecilia Society.

Sylvia Lent is appearing at Westminster College, New Wilmington, Del., on Feb. 2. Her February itinerary will take her as far west as Minneapolis, where she will be heard as violin soloist with the Minneapolis Symphony Orchestra.

Lambert Murphy, who sings to radio audiences of the Maxwell Coffee Hour, has been engaged for another program on Feb. 7. Mr. Murphy is singing in the "Dream of Gerontius" twice in one week—at the University of Illinois, Oberlin, and with the Musical Union of Urbana, Ill.

Dusolina Giannini will begin her European tour with an operatic appearance at the Hamburg Stadthoper on Feb. 23.

Alfred Blumen, Viennese pianist, will play a farewell recital in New York on Feb. 2. He will appear in London on Feb. 17.

Guy Maier will give a piano program for young people in Steinway Hall on Tuesday afternoon, Jan. 31, at which he will be assisted by **Dalies Frantz** and **Jerome Rappaport** in two and three piano numbers.

Stefan Sopkin, assisted by **Emanuel Bay**, will give his only violin recital of the season in Town Hall on Saturday afternoon, Jan. 28, when he will present a new sonata by Slavensky, the Vieuxtemps Concerto in D Minor.

Mischa Levitzki was announced to make his Paris debut in the new Playel Hall on Jan. 25.

Alton Jones, pianist, will give his annual recital in Town Hall on the evening of Feb. 16.

May Barron, contralto, and **Mabel Deegan**, violinist, were booked by Walter Anderson to appear with the Newark Athletic Glee Club, under the direction of C. Mortimer Wiske, on Jan. 16.

Gil Valeriano, tenor, will leave shortly for a tour of the West extending as far as California. He will give concerts in Los Angeles.

Elsa Aisen, the latest artist to come under the Haensel & Jones management, will appear as soloist with the Cleveland Orchestra in Palm Beach, Fla., on Feb. 6. On March 5 the soprano will sing **Elisabeth** in "Tannhauser" with the Chicago Civic Opera Company in Los Angeles, and on March 9 and 10 she will appear as soloist with the St. Louis Symphony Orchestra in that city.

Mr. and Mrs. Alexander Bloch gave two piano recitals recently—one in the Young Women's Hebrew Association auditorium in Mount Vernon, and the other in the Civic Club, 18 East Tenth Street. They were also to appear at the Plaza on Jan. 24 in a program of music for harpsichord and violin, and are to give sonata recitals in New Haven on Jan. 27 and Feb. 24.

Charles Stratton, tenor, will give the following recitals in February and March: New York, Feb. 7 and 14; Endicott, Feb. 28; Schenectady, March 1; Rome, Ga., March 6; and Greenville, S. C., March 8.

Frederic Baer, baritone, makes his first recital appearance in Bridgeport, Conn., on Feb. 23, although he has sung for the Bridgeport Oratorio Society previously. Eight major engagements claim Mr. Baer's attention this month. He will sing again for Walter Damrosch over WEAJ on Feb. 4.

Arco Gerpoul, mezzo-soprano, will give a recital in Carnegie Hall on Feb. 6, with the assistance of **Richard Hageman**, as accompanist. Her program will include selections by Brahms, Wolff, Strauss, Gluck, Gounod, Hageman and others.

Abby Morrison Ricker, soprano, will give a program of songs and opera soliloquies in the Charles Hopkins Theatre, Sunday evening, Feb. 5. She will be assisted by **Mary Brubaker**, harpist, in selections by Respighi, Ravel, Carpenter, Debussy, Wolf-Ferrari and Cowles, and in excerpts from the first, second and third acts of "Carmen."

The American Quintet has been very active this season. The members have given programs over the radio, in addition to numerous concerts throughout the State of New Jersey. They are especially featuring the flute, clarinet and horn as solo instruments. Negotiations are under way for their appearance on the Chautauqua circuit during the summer.

Oscar Zieler in Modern Programs

Oscar Zieler has been engaged to play in three of six concerts of modern music to be given in the New School for Social Research. At his first appearance on Friday, Feb. 24, Mr. Zieler will play in the Honegger Sonata for piano and viola and Florent Schmitt's *Legende* for piano and viola. On March 9 he will be heard in compositions for cello and piano, and violin and piano, by Anton Hebern, and in Ravel's Trio. The last concert will be a piano recital on March 23, when Mr. Zieler will play Schenker's Suite, Op. 25, and compositions by Satie, Reger, Skrjabin, Honegger, Copland, Cowell, Chavez and Schell.



Lynwood Farnam

Farnam to Give Bach Recitals

Lynwood Farnam will give a series of four organ recitals composed entirely of the works of Johann Sebastian Bach, beginning Sunday, Feb. 5, in the Church of the Holy Communion. Sunday programs, given each week at 2:30 p. m., will be repeated Mondays at 8:15 p. m. Among the high lights of the series will be performances of various chorale preludes, preludes and fugues, trio sonatas and canonic variations. **Mabel Beddoe**, contralto, will sing the Agnus Dei from the B Minor Mass at the second pair of recitals, Feb. 12 and 13.

Max Rosen, violinist, completed a series of recitals in the East with an engagement in Albany. In February and March, he will play in the following places: Hampton, Va.; Elon College, N. C.; Greenville, S. C.; Rome, Ga.; Arkadelphia, Ark.; Chickasha, Okla.; Arlington, Tex.; Waco, Tex.; Tuskegee, Ala.; Macon, Ga., and Nashville, Tenn.

Richard Buhlig, pianist, after finishing a tour of many cities in the East, will embark upon a transcontinental tour at the end of this month, going south to North Carolina and Mississippi; then southwest to Arkansas and Oklahoma. Prior to returning East, Mr. Buhlig will fill engagements in California, Montana and a number of middle western states, ending his concert tour in Iowa on March 11.

Alfredo San Malo, violinist, will return to New York for a joint concert with Rosa Ponselle in the Hotel Roosevelt, Saturday afternoon, Feb. 18.

Juliette Veltz, formerly of the Comedie Francaise and the Theatre Odeon, Paris, will be heard for the first time in an English program in the Charles Hopkins Theatre, on the Sunday evenings of Jan. 29 and Feb. 12.

Mme. Schneevoight to Give Recital

Sigrid Schneevoigt, wife of **Georg Schneevoigt**, conductor of the Los Angeles Philharmonic Orchestra, will give a piano recital in the Bijou Theatre, Jan. 29. Her program will include numbers by Busoni, Bach, Debussy, Chopin, De Falla, Sibelius and Palmgren.

Oratorio Society to Sing "Elijah"

The Oratorio Society of New York, **Albert Stoessel**, conductor, will sing "Elijah" on Feb. 24 in Carnegie Hall. The soloists will include **Harriet Van Emden**, **Doris Doe**, and **Dan Beddoe**.

Mortimer's Last Appearances

Myra Mortimer, lieder singer, who has been making a short winter tour of this country, will return to Europe after filling three remaining dates. These are: with the Cincinnati Symphony Orchestra, Feb. 5; a Boston recital, Feb. 13, and an appearance with the Wednesday Afternoon Music Club of Bridgeport, Conn., Feb. 15. Mme. Mortimer is scheduled to tour Holland in March and Germany in April and will give a recital in Paris at the end of that month. She plans to return to America in January, 1929.

Proschowsky to Teach on Coast

Frantz Proschowsky, New York voice teacher, will again conduct a series of master classes in Los Angeles and San Francisco during the summer of 1928. Merle Armitage, 424 Auditorium Building, Los Angeles, who will be in charge of Mr. Proschowsky's business affairs during the sessions, is already receiving registrations for these classes.

The Dayton Westminster Choir reached a high point of its present tour in Kansas City on Jan. 9, when it sang to an audience of 7,400 in Convention Hall. Arrangements were made immediately for a return engagement next November. Every house on the tour thus far has been sold out. The choir is proceeding next to San Antonio, then returns east as far as Baton Rouge. The tour will close Feb. 10 at Lexington.

Suzanne Keener, soprano, will give her second recital within a year in the Will B. Hill artist series at Bowling Green, Ky., on Jan. 23. She will sing for the fifth consecutive season for the Blind Institute in Philadelphia on May 29, and has been re-engaged for the four consecutive seasons by the Square and Compass Club of Boston. Another re-engagement includes a second recital in Montreal.

Hackett-Granville to Sing in "Oedipus Rex"

Arthur Hackett Granville is scheduled to sing in Stravinsky's "Oedipus Rex" with the Boston Symphony, under Serge Koussevitzky, on Feb. 24 and 25. Following this engagement Mr. Hackett-Granville will leave for the Pacific Coast to sing the solo tenor part in Beethoven's Ninth Symphony with the Los Angeles Philharmonic on March 1 and 2, after which he will make an extended tour of California, Oregon and Washington. Later in the season he will be heard at the Chalfonte-Haddon Hall musicale at Atlantic City with Maria Kurenko, soprano, and Nicolai Orloff, pianist. Hackett-Granville's first spring festival will be at Pittsburg, Kans., where he will be heard in a song recital and also in the "Messiah" performance. The dates are April 26 and 27.

Myra Hess will give her last piano recital of the season on March 6, at Town Hall, when she will play some compositions by special request.

The Lenox String Quartet will give its annual concert in Town Hall on Feb. 21, presenting an all-modern program.

Charles Anthony and **William Heyl**, who have been heard early this season in a joint program in the Town Hall, will give a second concert in the John Golden Theatre on Sunday evening, Feb. 26.

Arturo Gervasi, tenor, pupil of James Massell, is expected to arrive at the end of this month for a concert tour under the management of Haensel and Jones. He has been singing with success in opera in Italy.

Mary Cornelia Malone was billed to sing in Columbia, Tenn., on Jan. 14. Other

bookings call for appearances in Griffin, Ga., Feb. 21; De Land, Fla., Feb. 23; Nashville, April 3, and Tullahoma, Tenn., May 17.

Bartok to be Soloist With Quartet

Bela Bartok will be the soloist at the fourth subscription concert of the Eddy Brown String Quartet on Thursday morning, Feb. 9, in the Ritz-Carlton Hotel ballroom. The entire program will be devoted to the works of Mr. Bartok. His Quartet Op. 17 No. 1, will be heard, followed by a piano group, including the Piano Suite Op. 14 and the First Rumanian Dance. In addition, **Crystal Waters** soprano, will sing a group of five Hungarian folk songs.

Martha Wright and **Florence Moxon**, pupils of Elizabeth Qualle, will give a piano recital in Aeolian Hall on Saturday evening, Jan. 28. Their program will include selections from Bach, Debussy, Cyril Scott, Brahms and Liszt.

Florence Moxon, pianist, pupil of Elizabeth Qualle, will make her professional debut in a recital in Town Hall, on Feb. 29. Her program will include numbers by Scarlatti, Gluck, Bach, Brahms, Debussy and Chopin.

Mary Darley Tucker sang and played piano music at a musicale given by the music department of the Thursday Morning Club of Madison, N. J., on Jan. 17. She was enthusiastically received. Miss Tucker is studying piano with Pauline Smith Scarborough of Madison, N. J., and voice with Arthur Phillips of New York.

Sergei Radamsky, tenor, will give his first recital of the season on Friday evening, Feb. 10, in the Engineers' Auditorium. Mr. Radamsky has recently returned from Russia, where he appeared in opera and concert. His program will include Spanish, Italian and Russian songs. The latter have been composed within the last year and can be described as folk songs, workman songs, etc.

Olga Howland rejoined the cast of Arthur Hammerstein's "Golden Dawn" recently after an absence of three weeks in Montreal to attend an exhibition in the Canadian galleries of a group of his paintings.

Yeatman Griffith Artists, who have been appearing in public, include Ralph Errolle, former tenor of the Metropolitan Opera, who has a ten weeks' engagement in light opera at Los Angeles. Clifford Newdall, tenor, made a successful debut in "Faust" with the American Opera in Washington. **Elsa Stralia**, Australian prima donna, appeared in a two weeks' engagement at the Capitol Theatre. **Hazel Huntington**, soprano, formerly of the Hinchshaw Mozart Opera, opened an engagement in light opera in Washington. **Ruth Garner** gave a recital on Dec. 28 for the Women's Club in Aurora, N. Y. Among the young singers who gave recitals, while home for the holidays, were **Elise Ellis** of Elgin, Ill.; **Grace Ellen Hopkins** of Neodasha, Kan.; **Luther Talbot**, of Norfolk, Va.; **Harry Lauder**, tenor, on a ten months' tour with the Winthrop Ames Gilbert & Sullivan Opera Company.

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Great Sangerfest Is June Program

Milwaukee to Entertain 20,000 Visitors When Sangerbund of Northwest Meets

MILWAUKEE, Jan. 25.—Nearly 20,000 visitors will be attracted to this city on June 14, 15 and 16 when the twenty-eighth sangerfest of the Sangerbund of the Northwest will hold its sessions in the Auditorium. Plans for this great festival of music, the first held here since 1911, are being made by a large and representative group of citizens.

Two thousand male voices, the Chicago Symphony Orchestra, noted operatic and concert stars and singing societies from all parts of the country will participate.

Five performances will be given. The first day will be devoted to welcoming activities with one mammoth concert. At the matinee on the second day, a choral concert will be held with all the visiting societies taking part. On the evening of the second day a chorus of 2000 male voices will be the main feature, with the orchestra and a corps of soloists.

Massed Children's Chorus

The matinee of the third day will consist chiefly of a children's chorus of from 1500 to 2000 voices. The evening concert will be devoted to the massed chorus of 2000 men, with orchestra and soloists.

Compositions by Wagner, Schubert and Bach will provide the backbone of the festival, but many other composers will also have a share in the proceedings. Otto Singenberger of Mundelein, Ill., formerly of Milwaukee, will direct the male chorus of 2000 and William Boeppeler of the Wisconsin Conservatory of Music will lead the mixed reception chorus on the opening evening. Singing will be both in English and German.

Hans A. Koenig is president of the Sangerfest. Governor Fred R. Zimmermann and Mayor Daniel Hoan are honorary presidents. Vice-presidents are D. C. Luening, Edmund Gram, William George Bruce and Chauncey Yockey. John H. Puelicher is treasurer; Frank Muth, secretary, and H. H. Mottram, executive director.

The local season of the Civic Opera Company of Chicago ended in a blaze of glory in the Auditorium, when a huge audience gave enthusiastic acclaim to the principals in Wagner's "Lohengrin."

A satisfactory cast had been enlisted. Leone Kruse as *Elsa* warmed up to her rôle gradually, and when her great opportunities came in the second act in the *Elsa-Ortrud* dialogue, she was more than adequate. Mr. Maison was a splendid *Lohengrin*, with a ringing tenor which he displayed in many big moments, although at times his singing appeared tentative and nasal.

Augusta Lenska was a distinctive asset as *Ortrud*, great in her singing, still more convincing from the dramatic standpoint. Alexander Kipnis as the *King* was ideally cast, with a monumental voice and a regal manner. Robert Ringling was an effective *Telramund*. Henry G. Weber stirred his orchestra to heights of virtuosity, and inspired the entire cast to its utmost.

C. O. SKINROOD.

What Is Heard by Listeners In

(Continued from page 8)

low with equalized sonority. Further study will give him more assurance and poise. Very commendable was his singing of "Within This Sacred Dwelling" from Mozart's "Magic Flute."

Slight monotony was occasioned by a program which consisted mainly of short songs.

The orchestra under the direction of Robert Hood Bowers lent capable backgrounds on occasions to the voices.

"La Forza del Destino" (National Grand Opera Company, WEAF and Red Network Jan. 18). The time is a few minutes before the "curtain goes up" in the opera studio of the N.B.C. The thirty-five members of the orchestra dribble in, reach their desks, and with the musicians' detachment proceed to try their instruments. There is much joking over the new smocks. From another door come the cast and chorus. The studio is filled with gay talk and the swirl of polyglot musical sounds.

"One minute!"—this from the announcer. There is a final tuning; Cesare Sodero removes his jacket, collar and tie, for the studio is rather close and the task is arduous. The singers group about the microphone. Suddenly the announcer calls "On the air;" a little red light seen through the glass panel of the control room signals that the circuit is closed. A hush; the announcer tells the argument of the first act. The conductor raises his baton—and then the opening bars of the overture to "La Forza del Destino."

Efficiently, competently the opera is unfolded under the musicianly guidance of Mr. Sodero. Promptly the members of the cast and chorus step to the " mike " when required by the score, sing their "piece" and withdraw until the next time. It is noticeable that the singers "act" their parts much as they would on the stage; not to one another so much as into the unfeeling microphone. The facial pantomime is expressive and there is much gesticulation. Which is contrary to the general belief that microphone singing is unanimated. The opera ends exactly on the last minute of the hour (so well is it cut and timed), and then follows a period of visiting.

The excellent cast included Astrid Fjelde, Devora Nadworney, Giuseppe de Benedetto, Ivan Ivantsoff and Nino Ruisi. And the conductor as usual was...

Mieczyslaw Münz (Ampico Hour, WJZ and Blue Network, Jan. 19). The Polish pianist offered five Chopin preludes as his contribution to this mixed and average broadcast. Mr. Münz quite neatly manipulated the keyboard and made adequate piano music with the A Major C Sharp Minor and E Flat Major selections from his illustrious countryman's library of preludes. Very short and quite sweet, his brief recital assuredly did not stagger those who liked the orchestra's rendition of "Wagneria."

The last was a dance arrangement of "familiar tunes" from "Tannhäuser" which must have afforded the composer in his celestial abode much tolerant amusement. Frank Black was the arranger and conductor.

Richard Crooks (Maxwell Hour, WJZ and Blue Network, Jan. 19). This broad-

cast marked the second appearance of Mr. Crooks as guest artist in the current season's Maxwell Concert. Incidentally it was his fourth engagement by the coffee company and this should attest to his popularity with broadcast audiences.

The tenor's recital contained varied brands of singing. When Mr. Crooks exercises restraint he can offer as nice a bit of vocal deflection as you could desire. But when he forces his voice it loses color, especially in the highest tones, and there is a suggestion of pinchedness, not of production but of quality. The aria "Je Crois Entendre" from Bizet's "Pearl Fishers" sung with a most beautiful tone evoked nothing but praise. It was done with polished finish and the artist was to be commended for singing the high tones *pp* as called for by the score. But in Herbert's "Ah Sweet Mystery of Life" there was much pushing which robbed his voice of its warm *timbre* and gave it a metallic tinge. Mr. Crooks, however, is a most interesting and intelligent artist.

The orchestra under the wand of Nathaniel Shilkret outdid itself in Haydn's "Children's" Symphony, the Arabesque No. 2 of Debussy and the Scherzo from Mendelssohn's "Midsummer Night's Dream" music.

Cathedral Hour (WOR and C. B. S., Jan. 22). By following the Columbia Symphonic Hour with this new feature the C.B.S. has made WOR the desirable metropolitan station for Sunday afternoons... from a musical standpoint of course. The merits of the Symphonic Hour have been recorded on this page often. The Cathedral Hour which comes immediately after is a sort of continuation but with a different form of music presented. A brief intermission between the two would help. (It would give one a chance to join the lobby knockers for a short smoke). But the station has no alternative.

The hour drew from the sacred works of Bizet and Massenet, for part of the music of this program. In addition there were heard the Easter Hymn from Mascagni's "Cavalleria Rusticana" and the bridal music from Wagner's "Lohengrin." The Cathedral orchestra and Cathedral singers joined capable forces to saturate this broadcast with an air not so much church-like as heavenly.

"Folk Song Possibilities of To-morrow" (Kolster Hour, WOR and Network, Jan. 11) The title of this broadcast was a misnomer. A more apt designation would have been something like "Transient Popular Songs and Favorite Home Melodies." For with a very few exceptions the program was of no aid to the quest for a typical native music. Irving Berlin's "What Does It Matter?" and "Russian Lullaby" cannot by any stretch of imagination be considered as containing folk-song characteristics. The late Ernest Ball (whose "Dear Little Boy of Mine" and "Mother Machree" were also on the list) hardly contributed any lasting or traditionally American music to this country's posterity. Seldom heard today are his "Sands of the Desert," "The Garden of My Heart," and "Love Me and the World Is Mine." (Since prohibition cured many of the notion that they could sing, the last has fallen into disuse as a vehicle for close harmony quartets.)

Organ Works Are on Sokoloff List

Audience Shows Appreciation of Novelties at Symphonic Concert

CLEVELAND, Jan. 25.—The Cleveland Orchestra, with Nikolai Sokoloff conducting, and with Albert Riemenschneider, organist, and Carlton Cooley, violé d'amour player as assisting artists, gave an interesting program in Masonic Hall on Jan. 12.

The program began with Widor's Symphony for organ and orchestra, Op. 42. It is an effective work, and although originally written for organ alone, is greatly enriched by the addition of the orchestral choirs. Mr. Riemenschneider played with authority. Another number for the organ was the "Cor-tège et Litanie" by Marcel Dupre. Here was music of an entirely different nature, ritualistic and elegant. Again did Mr. Riemenschneider prove himself a true artist and a master of his instrument.

The numbers by a Cuban composer, Amadeo Roldan, were heard here for the first time. They were "Oriental" and "Fiesta Negra." Both are founded on native themes and rhythms and are most charming. Vigorous applause showed that the audiences appreciated hearing new works.

The orchestral feature was Loeffler's dramatic poem "The Death of Tintigiles," a work also new to Cleveland. It is beautiful, imaginative music, and was splendidly presented. The violé d'amour solo was played by Mr. Cooley, first viola in the orchestra. He read the work with great expressiveness, and was well received.

The program concluded with a spirited rendition of the Tchaikovsky Overture "1812."

Soloists at "Pop"

The third "pop" concert by the Cleveland Orchestra, with Rudolph Ringwall conducting, was given in Masonic Hall on Sunday afternoon, Jan. 8. The soloists were Florence Wollam Kelly, soprano, and Raoul Berger, violinist, both Clevelanders. Mr. Berger occupies a position in the first violin section of the orchestra. March from "Tannhäuser" was followed by Victor Herbert's "Irish" Rhapsody, played in spirited fashion.

Mr. Berger played Paganini's Concerto No. 1 with skill. Mrs. Kelly displayed a well controlled lyric voice in the aria "More regal in his low estate," from Gounod's "The Queen of Sheba."

Other numbers on the program were Schubert's Marche Militaire, Emil Waldteufel's Waltz, "Les Patineurs" and "Les Préludes" by Liszt.

Play Chamber Music

A delightful evening of chamber music was given by the Cleveland String Quartet and Beryl Rubinstein, pianist, in Wade Park Manor ballroom on Jan. 9. On the program were the E Flat Quartet of Haydn, played with charming lightness and humor; the A Minor Quartet of Brahms, impressively interpreted, and the Piano Quartet by Chausson, played by Messrs. Fuchs, Cooley and de Gomez of the String Quartet and Mr. Rubinstein. This was an outstanding number. This concert was sponsored by the Chamber Music Society.

A delightful program at the Cleveland Institute of Music presented pupils from the string, piano and voice departments in the school's forty-fourth recital. Accustomed as Institute audiences are to the mature musicianship of young artists, they were more than usually impressed by the combination of technic and musical understanding displayed throughout varying numbers. Among the students who appeared were Georgia Street, Steve Kalinsky, Mary Williams, Philip Weiss, Marth Swan, Irene Anderson, Alford Hampel, Eric Kahlson and Jane Goetz.

For Sunday afternoon, Jan. 15, the second program in the series of vespér hour musicales presented by Institute faculty artists through the courtesy of the Lindner Company was announced to be given by Marcel Salzinger, baritone, who heads the school's voice department. He was to be accompanied by Jean Martin, and Ruth Edwards of the piano department was listed for piano solos.



MAX STEINDEL

CONDUCTOR-CELLIST

—ACHIEVES SIGNAL SUCCESS AS GUEST CONDUCTOR OF THE ST. LOUIS SYMPHONY ORCHESTRA—JANUARY 15—

- Post Dispatch:** "Mr. Steindell showed a sound knowledge of his scores . . . the performance as a whole had professional finish." (1/16/28)
- Globe-Democrat:** "In all a debut quite successful, and one in which the Conductor fairly earned the ovation he so generously shared with his colleagues of the orchestra." (1/16/28)
- Times:** "His conducting has vitality, and he knows what effects he wants and how to get them." (1/16/28)
- Star:** "Steindell conducted with abundant verve, rhythmic buoyancy and sound musicianship." (1/16/28)

Since 1921 Mr. Steindell has conducted his own orchestra for concerts, operas, ballets, oratorios, etc., with much success. Has become a favorite with radio audiences through his broadcasting over KSD and KMOX. Has appeared also as cello soloist throughout the country.

ADDRESS—c/o ST. LOUIS SYMPHONY ORCHESTRA—ODEON BLDG.—SAINT LOUIS

Recent Recorded Music

By PETER HUGH REED

(Continued from page 4)

recording of a great symphony orchestra, especially in that glorious finale, is most impressive.

Hamilton Harty has rhythmic vitality and wholesome sentiment in his interpretation of Dvorak's popular work, and also in the Haydn symphony. The Hallé orchestra always makes a brilliant and significant showing on records.

A Noteworthy Contribution

Strauss' personal approbation is a noteworthy contribution. Of course, with the composer as conductor we are given an authoritative reading, resilient if not poetic. The various experiences of the hero are projected in a convincing manner.

The music from "Intermezzo" is pleasing . . . Strauss in a reminiscent mood. There is genuine nuance in the official reading of the lovely Waltz Themes from "Der Rosenkavalier."

With skillful artistry, Stokowski interprets the familiar "Shéhérazade" Suite. Once again the recording of this famous orchestra impresses. The several small excisions made in this long work are dextrously chosen. The first violinist of this orchestra deserves especial praise for his playing of the delicate theme throughout.

The Furtwängler interpretation of Beethoven's noble Fifth is sombre and starkly realistic. It is unquestionably the most interesting version on discs to date, although the recording is very uneven and the orchestra tone at times is strident, particularly in the strings. The worst offense seems to be in the third movement; here the recording is very weak. Furtwängler's reading of the first and last movements is so poignant however, that technical projection is almost forgotten.

Again in the "Jupiter," we find the same stridency of violin tone, which sounds like early electrical recording. Strauss' interpretation is scholastic in part, but withal an orthodox one, especially in the pace of the various movements.

More Achievements

The Twenty-Four Preludes, Chopin; played by Alfred Cortot. (Victor).

Sonata in A Minor, Grieg; for 'cello and piano, played by Felix Salmond and Simeon Rumschisky. (Columbia).

Concerto in F Major, Handel; and

Second Concerto, Rheinberger; both for organ and orchestra, played by Walter Fischer. (Brunswick).

Concerto in E Flat, "Emperor," Beethoven; played by William Bachaus and Jacques Thibaud. (Victor).

Concerto in E Flat, Mozart; played by Royal Albert Hall Orchestra. (Victor).

Quartet in D Major, Beethoven, Op. 18, No. 3; played by the Lener String Quartet. (Columbia).

How They Sound

With fine sentiment and impeccable technique, Cortot plays Chopin's Preludes. The recording is good and the piano tone convincing. The derivation of the notes accompanying this set is questionable. They would seem to have come from the note book of a young girl of the Mid-Victorian era who has just read Heinrich Heine. They scarcely suggest the music.

Grieg's 'cello sonata is characteristic of his style. Although not devoid of musical charm or interest, it seems in part unnecessarily expanded for the quality of the material. Salmond plays admirably, bringing out the plaintive and resilient moods of the music. Rumschisky is a worthy partner.

One might well say that a performance of an organ concerto was as scarce as a comet. These two works are commendably rather than distinctively recorded. The Handel Concerto does not have the effect of depth given to the Rheinberger, although both are musically interesting.

The "Emperor" is recorded with an unusually fine balance between piano and orchestra. Bachaus' pianistic proclivities are evidently conceived in a thoroughly business-like manner. His sedulous technique is commendable, but one longs to have heard a transition of mood in that lovely Adagio.

Thibaud is a distinctive artist. His violin tone coalesces a sensitive and caressing quality which never fails to please. His Mozart has long been praised. His playing here embodies nuance, sentiment and grace. He prefers a rhythmic élan rather than a showy finale. The orchestral background in this concerto is in keeping with the music.

The Lener contribution, like all of this fine ensemble's work, is excellently executed. The Columbia Company has issued a large number of Beethoven's quartets, several of which are from this same opus. Lovers of chamber-music will undoubtedly welcome this addition.

Records in Albums

(Continued from page 4)

the Philadelphia Orchestra has made are Beethoven's Seventh Symphony, the "Shéhérazade," Suite by Rimsky-Korsakoff, Schubert's Unfinished Symphony and Dvorak's "From the New World."

One of the most delightful pieces of artistry offered by this company is the ineffably beautiful recording of the Schubert Trio in B Flat, played by Alfred Cortot, Jacques Thibaud and Pablo Casals. For Tchaikovsky lovers there are two albums; the Piano Concerto in B Flat Minor, played by Mark Hambourg and the Royal Albert Hall Orchestra; and the "Pathétique" Symphony, recorded by Coates. But it is impossible to enumerate them all.

Impression of Big Hall

Along with the startling revolutionary processes of reproduction which have led to such great improvement in musical development, there is a phase of recording the symphonic masterpieces which has added immeasurably to the enjoyment of these records. Many of them have been recorded in an open hall, so that when the music comes to you out of the phonograph, you will have the impression of being in that hall, actually in the presence of the orchestra.

The Brunswick "New Hall of Fame Symphony Series" was first put on the market in November, 1927, and has proved its popularity in the few months of its existence. The six albums in this series comprise four recordings of the Orchestra of the State Opera at Berlin, conducted by Richard Strauss. Two of these are Richard Strauss' own works: "Ein Heldenleben" and excerpts from the operas "Intermezzo" and "Der Rosenkavalier," while the two remaining are recordings of the Beethoven Seventh Symphony and the Mozart "Jupiter" Symphony. The remaining works are albums of Beethoven's Fifth Symphony, played by the

Berlin Philharmonic, Wilhelm Furtwängler, conductor; and two organ concertos, by Josef Rheinberger and Handel, played by Walter Fischer of the Berlin Cathedral.

Bayreuth Records

Now that symphonic recordings, complete and musically successful, have been launched into circulation and have proved themselves worthy and established members of musical society, attention has once more been turned to opera. Old recordings of famous voices in single arias, duets or quartets will never die, but just now there are new developments to intrigue the public. It is probable that complete scenes from operas will soon be obtainable on records.

Indications of this progress have already been given by the Victor, which has records of the final act of "Aida," made by Rosa Ponselle and Giovanni Martinelli. Of more recent appearance are recordings of the Metropolitan Opera Chorus in the opening scene from "Cavalleria Rusticana." It is certain that there are more of this type to follow.

One of the achievements of which the Columbia Company is justly proud is the exclusive right to record the proceedings at the Bayreuth Festival of 1927. Never before has this famous festival been captured on permanent record for the enjoyment of after years. Eleven double-faced Columbia records will be issued very soon, containing music from "Parsifal," "Siegfried," "Das Rheingold" and "Die Walküre."

The great chorus of the festival has been recorded, together with the vocalists, Alexander Kipnis and Fritz Wolff, and the orchestra, under the leadership of Karl Muck, Siegfried Wagner and Franz von Hoesslin. The numbers chosen include the Grail, Good Friday, Prelude to Act III, Transformation and Flower Maidens' music from "Parsifal," the Forest Murmurs, Prelude to Act III and Fire Music from "Siegfried," the Entry of the Gods in Valhalla from "Das Rheingold," and the Ride of the Valkyries from "Die Walküre."



Flora Mora, Cuban Pianist and Artist
Director of the New "Sociedad de Profesores Y Alumnos de Musica."

Ravel Feted by Members of Boston Symphony

Boston, Jan. 26.—French members of the Boston Symphony Orchestra met at the Hotel Westminster to fête their fellowcountryman, Maurice Ravel. Knowing Ravel's interest in Negro spirituals, a quartet composed of Ethel Hardy-Smith, Dorothy Richardson, Charles Henry and Howard Carter sang a number of these songs. Thomas Johnson, tenor, also sang. Mr. and Mrs. Serge Koussevitzky, and Richard Burgin, concertmaster, were guests. Lawrence White, accompanied on the piano by Maurice Ross, gave a number of marimba selections. The committee in charge consisted of Pierre Mayer and Boaz Piller.

W. J. P.

Jan Chlapusko, pianist, was recently heard in a Bach-Beethoven recital in Elmhurst, Ill., and in Asheville, Ohio, and Towanda, Pa. While in New York, Mr. Chlapusko added three new recordings to his list of Ampico records, two Chopin mazurkas, and the Schubert-Liszt "Du bist die Ruh."

Havana Welcomes Début of Society

Inaugural Concerts Received by Large Audiences. Symphony and Opera Heard

HAVANA, Jan. 10.—The new Asociación Nacional de Profesores y Alumnos de Música, which came to life under the patronage of the principal professors of music in this city last July, sponsored and artistically directed by the Cuban pianist, Flora Mora, gave its inaugural concerts recently.

The National Theatre was selected, and it speaks highly of our musical culture and of our interest that the Society awakened such enthusiasm that an auditorium seating 2000 had to be chosen. The admirable artist inaugurating the concert series for the Society was Daisy Jean, who played 'cello works by Saint-Saëns, Fauré, de Falla, Bach, Boccherini, Debussy, Hahn. She sang songs by Respighi, Veracini, Granados, Rimsky-Korsakoff, Messager and other composers, accompanying herself on the harp. Ann Truesdale was an efficient accompanist for Miss Jean's 'cello numbers.

A benefit concert was recently given in the National Theatre for the Havana Symphony Orchestra.

"El Caminante," an opera by Eduardo Sanchez de Fuentes, was performed with success, as was the same composer's cantata "Navidad."

Maurice Maréchal, 'cellist, gave two concerts in the Payret Theatre recently.

Rosita Almansa, young Cuban soprano, gave a matinee recital in the National Theatre, assisted by Alberto Marquez, baritone, and the Havana Symphony Orchestra under the leadership of Gonzalo Roig.

NENA BENITEZ.

The Springfield Orpheus Club, the oldest choir of men's voices in the United States, will be heard in New York for the first time, in Carnegie Hall, on Jan. 28. Florence Austral, dramatic soprano, will appear as soloist. The program will include music by Burleigh, Massenet, Cyril Scott, Frank Bridge, Strauss, Weber, and Schubert.

"Frederic BAER

(BARITONE)

IS PROVING HIMSELF ONE
OF NEW YORK'S
BEST CONCERT SINGERS"

—New York Evening Post

"HE HAS EXCELLENT DICTION"

—New York Herald-Tribune

"MADE MUCH OF THE MUSIC ALLOTTED HIM."

—New York Times

"SANG WITH CONVICTION AND APPEAL."

—New York American

Such were the opinions expressed by New York Reviewers after Mr. Baer's appearance as soloist with the Society of the Friends of Music on December 18, 1927.

At present Mr. Baer is on tour throughout the middle west. Last week he sang in "The Dream of Gerontius" in Oberlin, O.; a concert in Lexington, Ky.; and a recital before the Matinee Musical Club of Cincinnati, O.

"ONE OF THE GREATEST ORATORIO SINGERS IN THE COUNTRY."

—Scranton Times, Dec. 30, 1927

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PHILADELPHIA EVENTS

PHILADELPHIA, Jan. 27.—Giovanni Zenatello, returned to the home of his triumphs of other days as *Radames* with the Pennsylvania Grand Opera Company's "Aida." His voice revealed much of its old charm, and his romantic vigor of impersonation seemed unimpaired. Maria Michita's *Aida* was a parallel performance in dramatic quality, though her fine voice was often forced. Mario Fattori was a *High Priest* of opulent and beautiful voice, and the *Amoneris* of Rhea Toniolo and *Amonasro* of Joseph Royer were acceptable. The chorus sang spiritedly and Walter Grigatis' direction was capable.

Willem Mengelberg made an extra-schedule appearance here, conducting a group of about 100 Philadelphia Orchestra men in a program for the Stanley Music Club, for which the big Stanley Theatre was crowded. The audience was wildly approbative of a program of familiar content and arrangement, including the "Eroica" Symphony; Tchaikovsky's "Romeo and Juliet" Fantasy and Liszt's "Les Préludes."

On the same evening, Jan. 15, Maria Koussevitzky, soprano, niece of the Boston Symphony conductor, and Ivan Dneprof, tenor, both of the Philadelphia Grand Opera Company, gave a program of Slavic and English content in the Penn Athletic Club series.

At the Forum

The Philadelphia Forum drew another of its enormous audiences in the Academy of Music Jan. 16, to cheer the superlative art of Pablo Casals, who offered well varied numbers of 'cello literature. The G Minor Sonata of Handel and a movement from the Saint-Saëns Concerto were outstanding. Florence Austral, soprano, co-artist with Mr. Casals, was warmly received in a brilliant list of Strauss songs. As an encore, Mme. Austral, who is to sing *Brünnhilde* in the Civic Opera's "Walküre," gave the *Valkyr's* "Cry" resoundingly.

Two young artists were agreeably introduced to Philadelphians in Mrs. Harold E. Yarnal's Monday morning musicale recently: Cecilia Hansen, violinist, and Vladimir Horowitz, pianist. Both exemplified the perfected technic which is common nowadays, and added to it admirable powers of interpretation. Miss Hansen's Chaconne (Vitali) was excellently conceived. Mr. Horowitz's outstanding performance was an impressive reading of the Bach-Busoni Toccata in C.

Nelson Eddy's concert in the Academy Foyer Jan. 16 revealed the varied art of this brilliant young baritone of the Civic Opera Company. He was dramatic in arias from Fevri's "Monna Vanna" and Mossovsky's "Boris Goudounoff," and gave lyric vocality to Strauss and other lieder.

The Pro Arte Quartet was introduced to Philadelphia by the Matinée Musical Club Jan. 18 at the regular program in the Bellevue ballroom. The Belgians played with richly blended tone and exquisite balance, offering two novelties, Darius Milhaud's Quartet No. 4 and Eugene Goossens' Quartet Fantasia. The latter is craftsmanlike, the former bristling with modernistic devices. Marie Ten Broeck, pianist; Marie Stone Langston, contralto; and Helen Buchanan Hittner, soprano, prominent members of the club, contributed attractively to the program.

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San Carlo Company Begins Weeks Engagement

RICHMOND, VA., Jan. 18.—The San Carlo Grand Opera Company opened a week's engagement last night in the New Shrine Mosque. A capacity audience included the Governor, the Mayor and leading citizens.

Every performance is already sold out, the gross receipts exceeding any ever received for musical productions here.

Agnes Clure Quinlan interpreted traditional tunes of Ireland for the Art Alliance Jan. 19, in the Rittenhouse Square clubhouse. The melodies are native to her, and she interprets them with genuine Gallic humor.

Horatio Connell, baritone, member of the Curtis Institute voice department, was heard in a tastefully selected program in the New Century Club, ranging from Handel to Negro spirituals. Ellis Clark Hammann was accompanist.

Fernando Germani, organist of the Roman Augusteo, was presented by Rodman Wanamaker on Jan. 18 in the Wanamaker Auditorium. He showed excellent musicianship, especially in registration. His associate, Mario Corti, violinist, exhibited technical adroitness.

W. R. MURPHY.

New Japanese Diva

PHILADELPHIA, Jan. 25.—The Philadelphia Grand Opera Company scored a distinct success on Thursday evening in the Academy of Music with a native and highly convincing exponent of the title part in "Madame Butterfly." The little Japanese girl, Takane Nambu, effected her American debut in grand opera. She is said to have had some motion picture experience.

Miss Nambu naturally accomplished something which is impossible to an average Occidental artist in opera. Like Tamaki Miuru, to whose art the newcomer bears analogies, Miss Nambu is appealingly credible in the character of *Butterfly*. Her singing has the inevitable Oriental coloring, with little volume and rather pinched tones. But these defects, which were not so serious as to be shocking, were overshadowed with a fine-flavored performance. With the young soprano's participation, the imaginative conviction of the Long-Belasco-Puccini music play attained an all-too-rare intensity.

Miss Nambu was received with much a capital one in many respects. There was an excellent *Pinkerton* in the veteran tenor Giuseppe Agostini, who some thirty years ago sang the first of the "Bohème" *Rudolfos* in the Eastern United States. He was a member at that time of the Baghetto Grand Opera Company, which straggled up through the country from Mexico with "Bohème," then absolutely new, somewhat unostentatiously in its repertoire. Agostini still retains much of his resourceful lyric equipment.

Rodolfo Hoyos, a young Mexican baritone, was a satisfactory *Sharpless* in the "Butterfly" performance and Mignon Sutorious filled the requisites as *Suzuki*. Alessandro Angelucci was the *Goro*. Fulgenzio Guerrieri conducted in spirited style. Altogether this was a well co-ordinated, effective performance, the Philadelphia Company's best achievement of the season thus far. It was patronized by a sold out house.

Metropolitan Wagner

The splendid German wing of the New York Metropolitan gave "Die Meistersinger" in the Academy of Music on Tuesday night. It was the first Wagnerian performance of the season and a notably impressive one save in one respect. Rudolph Laubenthal, the *Walther*, was not in good voice. Every other feature of the production was of high caliber art, with first honors accruing to the superb *Hans Sachs* of Friedrich Schorr. Grete Stuckgold proved a winsome and gratifyingly young *Eva*. George Meader was, as usual, the best *David* extant. Pavel Ludikar was the *Pogner*; Kathleen Howard, *Magdalene*; Arnold Gabor, *Kothner*. Artur Bodanzky, conducting with admirable lucidity and understanding, made but few cuts in the long score.

"L'Amore dei Tre Re" was the Civic Opera Company's bill in the Metropolitan Opera House on Thursday night. Something of poetic charm was lost in a vigorous and sometimes rather rough performance of this finest specimen of modern Italian music drama. There was, however, much first rate singing. Helen Stanley was the *Fiora*; Paul Althouse, *Avito*. Nelson Eddy, who was exceptionally successful in getting under the surface of his role, appeared as *Manfredo*. A tower of strength in the production, especially on the dramatic

Give Nativity Play

HONOLULU, Jan. 12.—"The Nativity," a mystery play with words and music adapted from old French Noël's by Linda and Elizabeth Fyffe, was produced in Central Union Church Dec. 22 and 23. About 200 persons took part under the musical direction of Vernon Robinson and the dramatic direction of Edna B. Lawson. William Thaanum was at the organ.

C. F. G.



Crystal Waters, Soprano, Appearing at the Concert of the Eddy Brown String Quartet in the Ritz-Carlton on the Morning of Feb. 3, Will Present Five Songs by Bela Bartok. She Will Be Assisted by the Composer at the Piano. The Works Are Designated "Hungarian Folksongs"; But They Have Original Melodies, Written in a Modern Style, With Changes of Rhythm Constantly Occurring. They Are Among Bartok's Newer Compositions.

side, was Adamo Didur, lent by the New York Metropolitan for the significant rôle of *Archibaldo*. Alexander Smallens conducted. There was a large audience.

H. T. CRAVEN.

Charles Young, tenor, was soloist at a dinner given in the Hotel Sherman, Chicago, to Commander Herbert Hartley of the Leviathan by the Advertising Men's post of the American Legion on Jan. 17.

CONCERNING Scriabin

(Continued from page 7)

Great Thoughts—merely longer and louder. He started as a composer for the drawing room and he ended up as one. We venture to believe that this whole symphony, in piano score, would lose nothing whatever of such effect as it has. As a piano sonata in a drawing room it would be where it really belongs.

And if this symphony is a sample of the whole Scriabin—which it indubitably is—why all the to-do about him! Chance, it seems to us, or, as Scriabin would probably have said, Karma. For he is, very likely, the first to take to the kind of dissonant harmony we now associate with the composers we call modernists; only in his case it was his mysticism that led him to come upon it. The notes of the scale were to him not merely notes but something more. For one thing, they could not only make him see red, (as they have others of us, but in a different way), they could make him see the whole spectrum. They had had for him however, more than color correspondences—they had religious ones. So he devised a basic chord for himself, made up of the higher overtones and this became his religion. It happened also that it produced new and strange dissonances and it was this that made his music wonderful in the eyes of the enthusiasts.

Nevertheless, it has little genuine significance within the music of which it is a part. It is a dash of vinegar in a barrel of rosewater. Scriabin began life by sprinkling some of this inexhaustible supply of perfume on Chopin (and the lord knows Chopin was there with the atomiser often enough himself), and toward the end he sprinkled it on Wagner and Brahms. Musically and aesthetically he belongs to the nineteenth century, for he is the reductio ad absurdum of romanticism. His "mystic chord" alone projects him into the twentieth.

Ethel Fox has gone to Havana with three members of the San Carlo Opera Company to sing in the National Opera Company.

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Programs Enjoyed

WASHINGTON, Jan. 25.—Geraldine Farrar, assisted by Claude Gouvier, pianist, gave a recital in Poli's Theater on the afternoon of Jan. 11. The large audience was made up in part of the "Gerry-flappers" of ten years ago, and included many who had perhaps not heard Miss Farrar before.

The charm, the grace, and the personality are still there; the voice is still that of Farrar; although it has less freshness than of yore. The program was very interesting, made up of art songs of Germany, France and England. The only opera aria was "Voi Che Sapete," from "The Marriage of Figaro," which had been sung earlier the same day by Lucrezia Bori on the program given by Mrs. Lawrence Townsend at her morning musicale. Miss Farrar's concert was arranged by Katie Wilson-Greene.

Mrs. Townsend's twenty-fifth musical morning brought Paul Kochanski, violinist, as well as Miss Bori. Mr. Kochanski's interpretations of music by Ravel, Rameau, Boulanger, Nin and de Falla, brought him much applause. Miss Bori used "Mi chiamano Mimi" from "La Boheme" among other numbers, and with artistic effect. Frederic Bristol and Pierre Luboschutz were at the piano. Mrs. Townsend entertained at luncheon, as is her custom, in honor of the artists.

Schubert Program

A program to commemorate the Schubert centenary, arranged by Mrs. Rawls, was given by the Friday Morning Music Club on Jan. 15 in the assembly room of the Cosmos Club. Charlotte Harriman, contralto, and Evelyn Scott, violinist, assisted by Katherine Hill Rawls, were the splendid musicians to whom this Schubert program was entrusted and they proved their mettle.

A talk on chamber music by Mrs. Duff Lewis, with string quartet illustrations, was given before the music section of the Twentieth Century Club on Tuesday morning, Jan. 10. Mrs. Lewis, Rose Maxwell Dickey, Maud Sewall, and Spencer Prentiss, played quartets by Haydn and Frank Bridge, as well as Miss Sewall's "Allegro moderato" "in Haydn's style." This proved such an interesting program that the artists have been asked to repeat it.

DOROTHY DEMUTH WATSON.

Concerts in Miami

MIAMI, FLA., Jan. 25.—The artist recital season opened on Jan. 15 with a violin program by Albert Spalding in the Miami Beach Gardens. Bertha Foster, dean of the Miami Conservatory of Music, gave an organ recital on Jan. 15 in Trinity Episcopal Church. Throughout this month special programs are given every Sunday evening. The University Orchestra gave a program on the afternoon of Jan. 15 in the T. H. Fisher School at Miami Beach to a capacity audience.

A. M. F.

Minneapolis Has
Notable Concerts

Orchestra, Austral and Quartet
Heard in Lists of Novel
Interest

MINNEAPOLIS, Jan. 25.—The Minneapolis Symphony played the following program on Jan. 13, Henry Verbrugghen conducting:

Three Preludes, Nos. 8, 22 and 3.....Bach
"Siegfried Idyl".....Wagner
Symphony No. 3.....Saint-Saens
Symphony for Organ and Orchestra,
No. 1, in D Minor, Op. 42.....Guilmant

The orchestral numbers were about "so-so"; nobody seemed particularly enthusiastic about them, neither Mr. Verbrugghen, the orchestra members nor the audience. But the Guilmant symphony, with Chandler Goldthwaite at the organ, was another matter. Everyone woke up, and in spite of a none good instrument, soloist, conductor and orchestra got together and gave a really thrilling performance of this unfamiliar work. At its conclusion, Mr. Goldthwaite played several solo numbers on the organ, confirming the already high opinion of his art.

Austral's Success

An outstanding event was the soprano recital given by Florence Austral on Jan. 9 in the armory of the University of Minnesota, before an audience which completely filled the large auditorium. Two years ago Miss Austral appeared in Minneapolis for the first time, revealing then a lovely voice and charming personality. Now she adds to these attributes, authority, a deepened and finely developed artistry and the ability to change her moods at will.

The high point of her recital was a group which provided the present writer with thrills not experienced by him in many years. It was made up of three songs by Richard Strauss: "Morgen," "Cacilie" and "Allerseelen," to which was added "Dich theure Halle" from "Tanhäuser." In response to tumultuous applause Miss Austral responded with Brunnhilde's "Cry," really sung and not just shouted as is so often the case. An aria from "Der Freischütz" and a group of beautiful English songs made up the remainder of the program.

Assisting Miss Austral were John Amadio, flutist, and Isaac Van Grove at the piano. Both contributed much to the evening's enjoyment. Mrs. Carlyle Scott was the local manager.

The Verbrugghen Quartet

The Verbrugghen Quartet, Henri Verbrugghen, first violin; Jenny Cullen, second violin; David Nichols, viola, and James Messeas, cello, gave another of its delightful evenings of chamber music in the auditorium of the MacPhail School of Music on Jan. 11. The program consisted of Beethoven's E Flat Quartet, Op. 127, and Haydn's Quartet in D Major, Op. 64, No. 5. Audiences at these concerts are increasing in size, and show enthusiastic approval of playing which leaves little to be desired in the way of general excellence and fine musicianship.

Jenny Cullen, violinist; Mabel Jane McCabe, pianist, and Hazel Strong Bishop, contralto, provided members of the Thursday Musical with ninety minutes of lovely music on the morning of Jan. 12 in the Garrick Theatre. Sonatas by Beethoven and Brahms were the medium for some splendid playing, and the vocalist sang beautifully two groups of song, one in German and one in English. All three artists acquitted themselves so well that members of the club were a unit in saying this was one of the most successful mornings held by any of its own members.

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John Goss, distinguished English baritone, will come to the United States in February and March and will appear in leading cities of the east. He was engaged this last summer by Ernest Briggs, of Management Ernest Briggs, Inc., who also announces that the London Singers, an organization of five male voices, will tour the United States in 1928-29.



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Sedalians Give Missouri Works

Club and Local Musicians Are Prominent in Programs of Much Interest

SEDALLA, Mo., Jan. 25.—Missouri composers, including several Sedalians, were featured on a program by the Helen G. Steele Music Club on Jan. 11, with Mrs. F. B. Piper as chairman. Sedalians and former Sedalians were W. B. Hert, violinist, who played one of his compositions for the violin, and his "Kemper Military March," a piano number which he wrote while director of Kemper Military School; Girard Blair, of St. Louis, formerly of Sedalia; Dr. K. R. Barnum, of this city, writer of a number of popular songs; Lucion Denni, writer of musical comedy, Kansas City, Mo.; and Glenn H. Woods, of California. Carl Busch, Nannie Louise Wright, Louis Conrath, Jessie L. Gaynor, Norma B. Dexter, Madalena Heryer Akers, Lillian Craig Coffman, Claude Rader, Alfred Robyn and Louis Victor Saur were the Missouri composers represented.

Give Joint Recital

Mrs. Victor Eisenstein and Mrs. A. H. Bratton appeared in an organ and voice recital before the Helen G. Steele Music Club on Jan. 18 in the First Methodist Episcopal Church, of which the former is organist, and the latter a vocal soloist. They gave music by Sibelius, Guilmant, Stebbens, Batiste, Handel, Spross, and Cadman. The printed programs were in the shape of eighth notes.

Seventeen voice pupils of Mrs. Edwin Forest Yancey were presented in their monthly program at her home on Jan. 14. A piano pupil of Virginia Dempsey assisted. Vocal pupils of Latonia Barnett were heard in a recital at her home on Jan. 13. The recital was a monthly one.

LOUISE DONNELLY.

Ask for Diaz Concerts

Rafael Diaz, Metropolitan Opera tenor, has returned to New York, after a tour in Deems Taylor's opera, "The King's Henchman." Mr. Diaz played the part of *Aethelwold* with such success that his manager, R. E. Johnston, has received numerous inquiries for concert engagements from places where he appeared.



Feodor Chaliapine, Russian Basso, Sings for the Florence Crittenden League. Lady Armstrong Is His Accompanist.

Marion Talley Buys Farm in Ohio State

COLUMBUS, Jan. 24.—Marion Talley has made good her promise and bought a farm in Ohio. This was learned on the occasion of her concert in Memorial Hall, under the auspices of the Women's Music Club. Miss Talley has for several months been contemplating this step, giving as her reasons for the choice of locations that Ohio was the center of the country and that she was sentimentally attached to the state because of having given more concerts within its bounds than in any other state in the Union. During the several days of her stay in Columbus, Miss Talley motored about the neighborhood, inspecting a few of the thirty-five farms offered for her consideration. It is to be expected that the farm of her choice boasts stone walls and rose bushes—the only two known stipulations made by the artist.

R. C. S.

ARTHUR HAMMERSTEIN has acquired production rights to a new play entitled "Frankie and Johnnie," based on the famous American folk-song and written by Jo Swerling.

New Bill Would Give Rank to Army Bandmasters

WASHINGTON, Jan. 24.—A bill has been introduced in the Senate by Senator Bingham, of Connecticut, providing for the granting of commissions to all bandmasters in the Army and Navy. The bill is in the form of an amendment to the act "for making further and more effectual provision for the national defense." The Bingham measure provides that bandmasters who have served as such for less than five years would hold the rank of second lieutenant, while those who have served longer than five years would hold commission as first lieutenants. An identical bill is to be presented in the House. Hearings will be held at an early date.

A. T. M.

Richard Strauss, whose "Feuersnot" was given its American premiere in Philadelphia recently, narrowly escaped serious injury in a railroad wreck at Sigmundsherg, near Vienna, when an express train collided with a freight. Twenty-one persons were injured.

Choirs Rehearse in White Plains

Westchester Spring Festival Schedule Includes Three Concerts

WHITE PLAINS, N. Y., Jan. 24.—Activities preparatory to the annual spring music festival which is a yearly feature of the Westchester County Choral Society, have begun in White Plains and other Westchester communities, where choral units are rehearsing. The festival will take place on May 17, 18 and 19 in the Armory in White Plains.

It had been the plan of the Westchester Choral Society to hold the 1928 festival in the New Recreation Center, but the building will not be ready in time. Since the White Plains Armory has the largest seating capacity of any building in the county, the committee has decided upon it as the logical place for the concerts.

Who Conductors Are

Local conductors, who are responsible for the good work done in the various units and who are associated with the Westchester County Choral Conductors' Association, are: Edgar Fowlston, president; Caroline Beeson Fry, first vice-president; Clifford E. Dinsmore, second vice-president; Fred C. Studwell, secretary; Emily H. Avery, F. Colwell Conklin, Ernest T. Bond, Clarence Shumway, Arthur F. A. Witte, Lindley H. Varney, Mrs. Helen Ruggles White, Alois Havrilla.

The large choruses will be led by Albert Stoessel, musical director of the Westchester Choral Society. The choruses will have the assistance of the New York Symphony Society.

It is planned to divide the huge chorus into three groups. Taking part on the opening night will be local choruses, Metropolitan soloists and the New York Symphony Orchestra. The second night program will be turned over to the men's choruses. On the third and last night, Mendelssohn's "Elijah" will be given, Metropolitan soloists and the New York Symphony assisting.

Arbos to Conduct Ninth

PAMPLONA, SPAIN, Jan. 24.—The Choral Society of Pamplona, directed by R. Mugica, and the symphonic orchestra of this city, are scheduled to give Beethoven's Ninth under the baton of Fernandez Arbos.

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Gabrilowitsch to Have Sabbatical Year as Leader of Detroit Forces

DETROIT, Jan. 25.—A sabbatical year for Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, is announced by William H. Murphy, president of the Detroit Symphony Society, who states:

"In view of the many rumors going around regarding the future plans of Mr. Ossip Gabrilowitsch and the Detroit Symphony Society, this organization wishes to make the following announcement.

"In appreciation of the splendid services given by Mr. Gabrilowitsch during his ten years as conductor of the Detroit Symphony Orchestra, the Detroit Symphony Society has granted him a leave of absence of one year, that is, for the entire season of 1928-1929. Mr. Gabrilowitsch will resume his position as conductor of this orchestra on Oct. 1, 1929.

"The concerts next season will be in the hands of Mr. Victor Kolar, associate conductor, and a group of visiting guest conductors to be announced later. We only wish to state that the management will endeavor to secure some of the best known conductors in the world to make appearances with us."

Vice-President Speaks

In discussing this matter, Jefferson B. Webb, vice-president of the Detroit Symphony Society, says:

"Ever since I have been interested in the Detroit Symphony Society, and especially since I undertook the management of the orchestra, I have been impressed—and depressed—by some of the weaknesses of the organization. Obvious to those directly in contact with things (not so obvious perhaps to those outside) was the value of Mr. Gabrilowitsch to this organization, and the longer I have stayed here the more I have realized just how fortunate Detroit was in having such a man at the head of this orchestra and what a terrific calamity it would be to all of us if we were to lose him.

"Consequently, I have been more than anxious to make some arrangement which might keep him here, and keep him on something beside a year-to-year arrangement. The ten loyal, splendid years which Mr. Gabrilowitsch has trained this orchestra would not be thrown away, but most cer-

tainly they would be held in suspense until some one could be found who could take up the work where he left off and, as a local newspaper article recently pointed out, that is a very difficult task.

"Among the problems I assumed was this one, and I am frank to say it was one to which I particularly addressed myself. I felt if an arrangement between Mr. Gabrilowitsch and the Society could be made permanent within reasonable limits, a distinct service would be rendered Detroit. That end has been accomplished. Mr. Gabrilowitsch stays. For a year he is free—free to do all the things he has wished to do but which his duties and his loyal and scrupulous devotion to them have made impossible. At the end of that year he will return, doubtless crowned with many new honors, to the community he loves, and we hope will belong to Detroit for an indeterminate number of years.

Guest Conductors

"Now regarding our plans for next year during Mr. Gabrilowitsch's absence. We are going to do everything possible to keep this season up to the high standards set in the past. The concerts will be in the hands of Mr. Victor Kolar as associate conductor. Mr. Kolar's courage and enterprise already have endeared him beyond measure to the music lovers of this community. He will play host to the most distinguished guest conductors we are able to secure, and we will give Detroit an opportunity to judge these conductors who may be available during that season. We have had some guest conductors in the past but never the list that will be offered next year. It is impossible for us to announce these names now, as arrangements have not been completed; but we can tell you that when the announcements do come, we know you will be pleased with them.

"To make the season even more sensational, we hope to offer the most distinguished artists in the world as assisting soloists, so that in every sense of the word the season will be an extraordinary one.

"Detroit has been very fortunate in having Ossip Gabrilowitsch. During the year he is away from us his standards will be maintained."

Pioneers Are Heard

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SAN ANTONIO, TEX., Jan. 25.—Jacques Jolas, pianist, played to an overflowing audience in the crystal ballroom of the Gunter Hotel when presented by the Walthall Music Company, Jan. 3. High praise was expressed for the distinctive gifts of Mr. Jolas, who played music by Couperin, and Rameau, the Bach-Liszt Fantasy and Fugue in G. Minor, Mozart's Sonata in A and a group by Debussy, Ravel and Chopin. Liszt numbers were given on a piano which belonged to the composer. Concerts were also given at Incarnate Word College and Our Lady of the Lake College, with complete change of program.

The semi-monthly meeting of the Tuesday Musical Club, Jan. 3, was given over to pioneer musicians of the city who furnished the program. Mrs. J. C. King was chairman. Taking part were L. D. Daggett, tenor, who is approaching his eightieth year; Mrs. Edward Hoyer, Sr., soprano; Mrs. Gabriel Katzenberger, mezzo-soprano; Mrs. John I. Ryan, contralto. Accompanists were Mrs. A. M. Fischer, Lulu Griesenbeck, Mrs. Hoyer and Mrs. Ryan.

Cleveland Bohnet, pianist of Chicago, a native San Antonian, appeared recently as assisting artist with Walter Dunham, municipal organist, at one of the regular series of Sunday concerts, in the Municipal Auditorium. Works for piano and organ by Demarest, Kroeger and Rubinstein were given. Mr. Dunham also played works by Lemmens, Barker, Yon and Dubois.

G. M. T.

Hartford Likes Chamber Music

HARTFORD, CONN., Jan. 25.—Many were unable to gain admittance to the third concert in the chamber music series given under the Roberts Foundation in the Broad Street Auditorium on Jan. 10. The musicians were the Lenox String Quartet, and Harry Cumpson, pianist. Music by Haydn, Brahms and César Franck was played.—W. E. C.

Give Dalcroze Program

Demonstration Held Under Direction of Paul Boepple

Under the direction of Paul Boepple, a demonstration was given in the Lenox Little Theatre on Jan. 14 of the Eurythmic methods of Emile Jacques-Dalcroze, by students of the American Institute of Dalcroze Eurythmics.

The various branches of Dalcroze Eurythmics were exhibited with versatility and grace by some fifteen students. Rhythmic movement, to promote the physical, mental, and artistic development of the individual, was worked out in a series of spontaneous exercises. The demonstration of Dalcroze solfège, which aims to awaken the musical imagination and to develop the auditive faculties, included exercises illustrative of tonality, melody, and harmony, by means of improvisation, of hearing, of musical memory, etc.

The third branch of the Dalcroze method, is a combination of elementary musical rhythmic and solfège and was demonstrated by improvisation at the piano. This active and creative study of music begins with the improvisation of elementary musical phrases, ultimately leading to the realization of the complex forms of classical and modern music.

Schneevoigt Will Not Appear in Bowl

LOS ANGELES, Jan. 25.—Owing to other plans for the coming summer, which include a trip to Europe immediately at the close of the concert season in April, Georg Schneevoigt, conductor of the Los Angeles Philharmonic Orchestra, will be unable to accept the invitation of the Hollywood Bowl Association to be among the guest directors for the 1928 series of "symphonies under the stars." This announcement was made at a recent meeting of the Bowl executive board.

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